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June/July 2015

# VANISH

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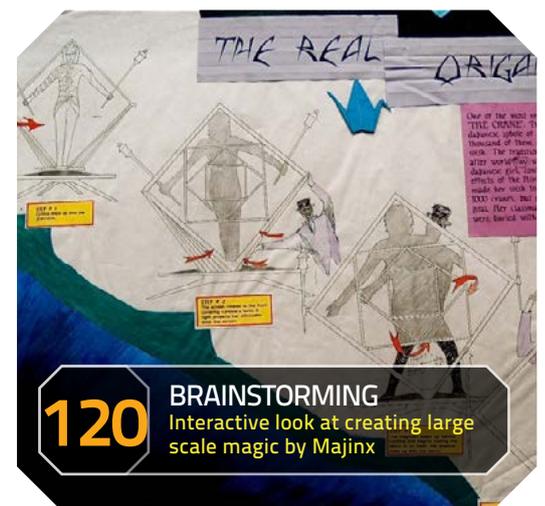
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# FROM THE EDITOR



FISM has come and gone and a lot of controversy yet again about the organisation and the use of television to pay for sponsorship. It was very interesting to watch it all unfold via Facebook and prompted the start of an article by Nick Lewin on the use of social media and magic. Nick has done an amazing job interviewing a wide range of top performers who vary in age and opinion on using social media and how it affects our business.

Personally I feel the Internet and social media are so young that there are no rules or boundaries put in place yet. How can I teach my son the etiquette on using social media when there is none. It has certainly changed the world and there are positive and negative aspects of it, which you can read about and come to your own conclusions. Thank you to everybody who took part in the survey and the results were very interesting indeed.

It is a great honor to get an exclusive interview with Shin Lim who is the current world champion card magician. After watching Shin perform live in Brazil last year and then again on Fool Us with Penn &

Teller I feel card magic has finally become something more than a trick you see your Uncle do after dinner. The positive comments and millions of views on Shin's YouTube channel is proof that he has taken card magic and turned it in to an art. His act reminds me of Cardini's in the sense he has created something using a deck of cards that is more than just doing card tricks or card manipulation. It is a piece of theatre, a story and as Penn said, a movie using a deck of cards. I sit with excitement as I eagerly await Shin's new projects and performances as he changes the way the public view card magic and magic in general.

It has always been a dream of mine to have my own little magic theatre. With so much going on in my life it's hard to even think about that dream at times, however, I am pleased others are starting to realise their dreams and follow through. Over the past year I've been collecting stories and talking to people who have done just that. They have started a theatre and are putting bums on seats nightly. This issue I chat to FISM champion Matthew Wright. I have long been a big fan



**Paul Romhany**

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of Matthew and he was featured in an earlier issue of VANISH. Matthew - along with his partner Alarna have worked extremely hard to put together their own theatre and the interview shows the years of dedication and planning to make this dream a reality. In future issues I will be looking at other performers who have also followed their dreams, in different ways, and opened their own intimate theatres. In an age of downloads, Youtube and television I feel the time is right for live shows to make a comeback. As you will discover you don't need to have a 1500 seat theatre to have a successful show that gives your audience a theatrical experience.

Remember to check out our website where you can get all of the back issues of VANISH as well as the Franz Harary Special Feature, which now has over 160,000 downloads and continues to build. Franz's new theatre opens early October and everybody is there now ready to start.

The next issue we will feature one of the biggest magic stars in the world, and will be hitting a new market of readers that will certainly increase our readership and launch us in to an area I've been trying for some time. Exciting times ahead.

*Paul Romhany*

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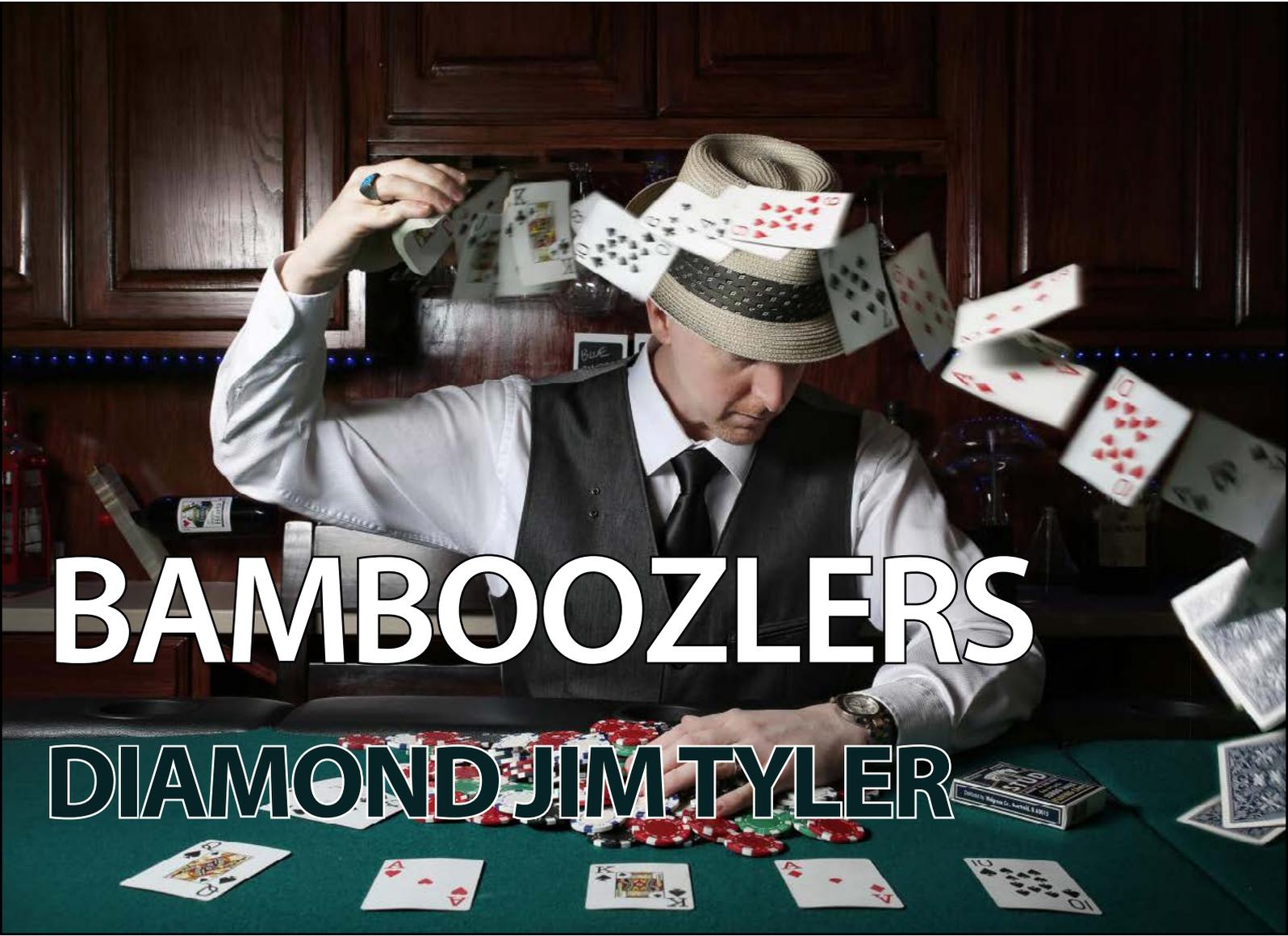
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# BAMBOOZLERS

## DIAMOND JIM TYLER

## ABOUT FACE

**BET:**

Prop up a \$10 bill against a salt-shaker sitting on a table so that the portrait faces outward. Everyone can see that the profile faces to the left or west (Fig. 1). Bet that you can make the profile look the opposite direction without touching the bill.

**SECRET:**

Fill a clear glass with water and place it about four inches in front of the bill. Now when your audience looks through the glass all can see the portrait is looking the opposite direction (Fig. 2). The image may be distorted for some depending on their angle when looking at this optical illusion. If they see a blurred or double-image, then have them close one of their eyes to witness the mirror reflection of the bill through the glass of water.

You can also start with the bill flush against the glass so all can see that the profile still faces the same direction. Then slowly pull the bill back and have them look at the portrait through the glass so they can see the exact moment the head turns the opposite direction. As a follow-up I'll ask them "Which President is on the \$10

bill?", as I cover up his name printed below his portrait. If they guess Alexander Hamilton, then they are surprisingly incorrect, because it is a trick question. Hamilton was a founding father and the Secretary of the Treasury but was never President.

It is best to borrow the bill when performing a money trick like this. I always borrow money from a pessimist, because they don't expect it back.





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# SD CARD MYSTERY

*By Butzi, Magicien*

## Effect:

The magician asks the audience to think of a country to go to where he could play a certain instrument. After they decided, a SD card is removed from a that was held by a spectator the whole time. Someone checks that this is the only movie on the SD card... and the short video it's shown: it's the magician in a country the audience chose playing the instrument a spectator thought of.

## Overview explanation:

This is a combination of three methods: a multiple outs index, a simple card trick force and a switch first developed by Bruno Henning. You prepare several SD cards on which a video of you playing the same instrument in different places in the world is copied and hidden them in different places on stage or in an index. The country is freely selected and the instrument is forced in a pre-show. So as soon as you will know the country, you would be able to take the right SD card in your index and switch it to the one that was in plain view.

## 2 solutions to get your movie ready:

First solution: if you travelling extensively, you can really do a movie in each country you go to and play the same instrument every time. You can add a message to

the camera saying: "Hey there I am travelling again! In the country you've selected! What's that? You want me to prove it?" [on the video, enter a typical place/famous monument there and sing a song with the forced instrument that talks about the country]. If you can't play properly it's even funnier.

Second solution: if you don't plan to travel that much, borrow or buy a green screen and film yourself enough times playing the same instrument with a similar song as above. Be careful not to wear green! Then place a different country in the background on post-production. If you don't know how to do it, find a friend or hire a freelancer on e-lance (or fivver.com) to do it for you, it will be cheap and easy.

## The SD cards

Because the trick is impressive if people have a wide range of countries to select (15 at least I would say), you might want to save money to look for cheap SD cards. My advice: look for low storage cards in cheap electronic dealers or online (no need to buy a 8Go cards, 1 to 2Go is more than enough!) and convert your movie in Mp4, it's a very light format (the free software "handbrake" is good to convert videos). You can buy micro SD card if you want to play the video on a cellphone in a close-up situation.



To build the box here is what you'll need: a box, adhesive tape or glue, fishing thread or normal sawing thread and scissors.



## Pre-show:

If you don't use the micro SD card, add the mention "bring a laptop!" on the show poster so you'll be able to use anyone's laptop to read the movie. It will also build pre-show suspense and will attest that it's not a tricked computer.

Just before the show force a spectator to choose the instrument using your favorite method. I use blank cards with a name of an instrument written on each of them and force it with the old hindu shuffle (as Max Maven does). The spectator puts it back in the deck and briefly shuffles the card as I ask him to think of the instrument and really get the picture of it in his head. Later on we'll pretend he thought of it.

## 2 solutions to build the 16 choices index

1) You can have an index set up on stage and in your jacket: you set for example 4 SD cards behind the chair, 2 in your right pocket, 2 in your left pocket, 2 in your back pocket and so on and as you put a prop back in your pocket, you finger palm the right SD card. You can gather them by location or alphabet to find them easily.

2) You can use George Parker and Lawrence Hass' "Indexterity". An amazing way to have a packed index in your jacket (or somewhere else if needed) and no need to go to the pocket to find the right card. It's smart, cheap and he teaches you to build your own with cardboard and staples. I highly recommend this method.

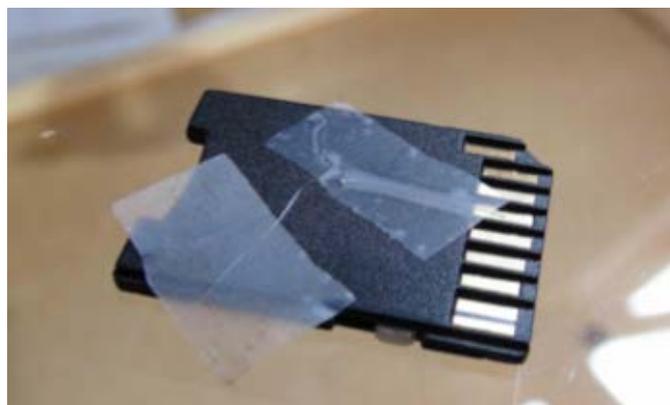
You can choose if you want to glue it or just use normal tape, but it depends on the box you use. If the tape is really sticky you can use it, otherwise glue it.

1) Glue (or tape) the end of a little piece of sawing thread (or a piece of fishing line) on the bottom of the box and the other end on the SD card. I personally like to use fishing line with a glass box but only for stage. Here are two examples with tape:



## The Switch

You can use any switch but I like to use the one which consists of having an object in a box that you can openly display but that is attached loosely to the bottom (with sawing thread for example). So when you flip the box, the object stays where it is, hanging from the thread and you can display the switched object that was in your finger palm. The beauty of this is that you can ask a spectator to keep the box with him in the audience the whole time. He can open it to see the object and he can shake it when it's still closed.



3) Take any container and glue on end on the bottom of the box.

It will look like the photo below but when you shake the box it will sound like the card is free in the box.

When you turn the box over it stays in there.



## The Routine:

First of all give the box closed to someone in the audience. Force the instrument and get your index ready. Now you can start the routine by narrowing down all the countries in the world to 16 countries maximum so you can use the index. How? Here a solution I use by saying:

"I always wanted to go to Latin America but it's so big I can't choose a the right country for me. So maybe you guys can help me choose a country...but don't choose Mexico or Brasil it's too easy everyone says that (and technically Brasil isn't a Latin country because they speak Portuguese). For that I will send a ball in the audience that you'll have to send to someone else 3 times so I have no idea who gets to."

**Note:** there are 18 countries in Latin America -counting Brasil (the only Portuguese speaking country), so 16 when you exclude Mexico and it's easy to build a 16 outs index. But if you don't like the destination you can do it with another continent by doubling your indexes, its just way more expensive on SD card purchases since European Union has 28 countries, Asia 50 countries and Africa 57. In this case I would advise to give them limited choices (16 fore example) using postcards or pictures and adapt your script.

Once they have decided in which country to go to I really insist that they can change if they want or send the ball again to give the responsibility to someone else because "they are (and I pretend I don't know, counting on my fingers) more that 10 or 15 countries or so!". As soon as the country is chosen and said out loud, I can

take the right SD card taking my time and finger palm it as I'm moving to the second phase:

Pretending they thought freely about the instrument

I ask the audience: "What I'd love to do in Latin America is to be under a tree in the shadow and play an instrument for some really cute girls. Do you want to choose the instrument? Good. Then can you all think of an instrument please? When you have one in mind, raise your hand". And you wait until a lot of people have their hand raised. Of course who do you choose? The person you forced the instrument to in pre-show. Now you just have to play on words to make it look like you've chosen a random spectator and that he thought of a random instrument:

"Sir, do we know each other? -no- I asked you to think of instrument and you have one in mind -yes- you haven't told anyone around you, right? no- and your choice was completely free right? -yes- . Can you say for the first time the instrument you are have in mind? -Banjo-". "Banjo?" [Acting a bit surprised], okay! Well that's funny because I actually made a video the other day and it looks like it's very close to what you had planned for me! From the beginning, mister just on the first row kept a box I gave him. Did I you touched it sir? Did we set up anything together? Well, can you shake the box please? Is there something inside? Great. Pause and smile. Who brought a computer here today? Can you come on stage and put the SD card yourself please? I don't want to touch it" [While saying that switch the card and give it to him]

Reveal the movie and get lots of praises.



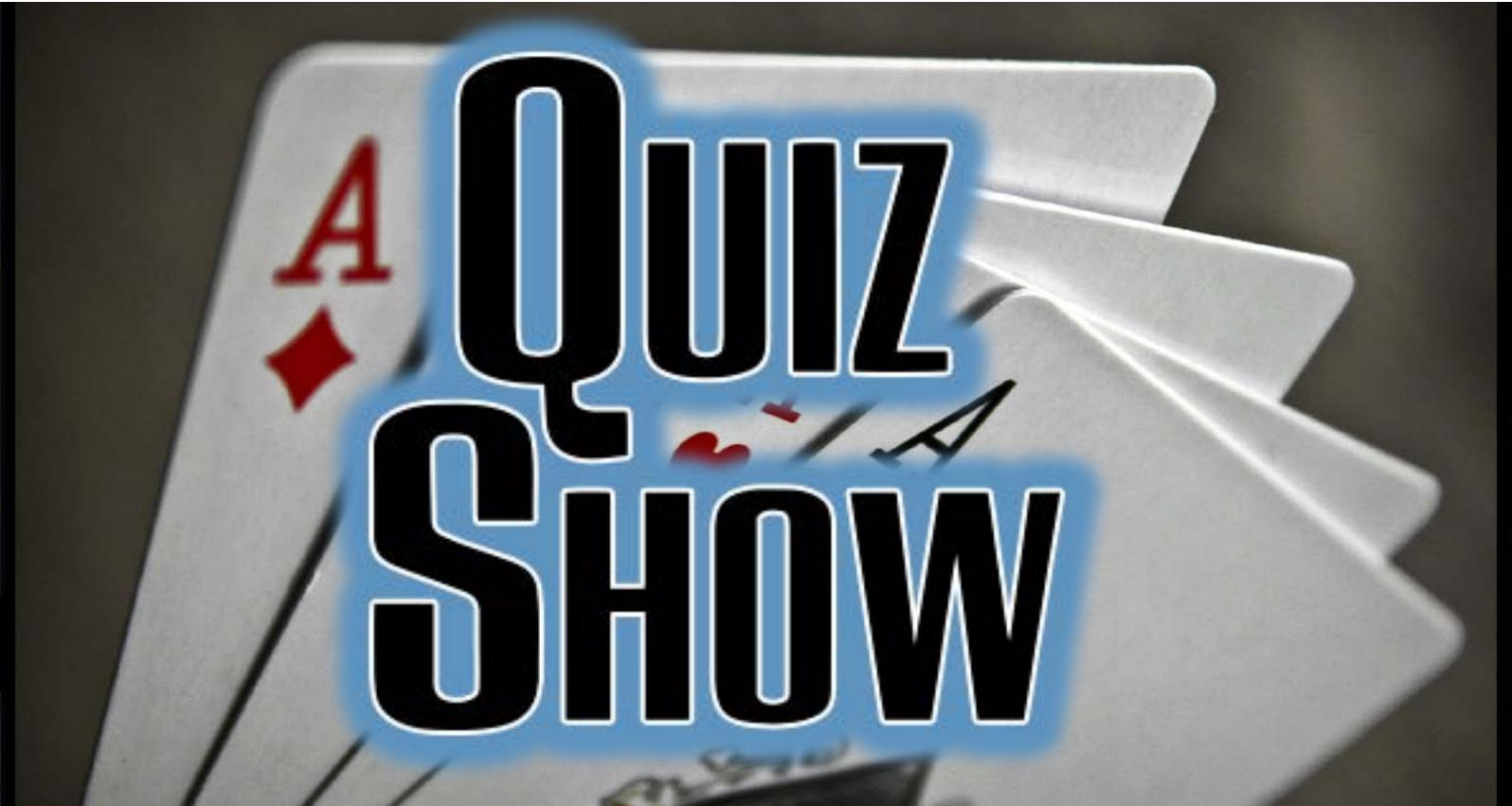
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# QUIZ SHOW

*By Danny Archer*

Here is an effect that is from my first lecture. It's a no-palm signed card to card box with a game show theme. There is no preparation necessary, just have a Sharpie available to sign the selection. The patter (included after the explanation), could be anything but delivered in a lighthearted manner, I think it will still work for today's audiences.

## How:

As you openly remove the four Aces and the Jack of Diamonds, have the card box examined. Place the Jack of Diamonds face down on top of the deck and place the reds Aces between the blacks (or the blacks between the reds).

Display the Aces in a vertical spread in your RH (spread back towards yourself Photo 1), and flip the Aces face down, still spread, on top of the deck. Your right thumb presses down on the bottom card of the spread as you square the Aces between the fingers of the LH (Photo 2). This leaves one Ace behind, and the packet of three Aces, which you miscall as four, is placed on the table close to the edge near the left side of your body.

Execute a double lift, and show the Jack of Diamonds. Turn the double face down, and place the "Jack" into the box (box is held so that the half moon side is uppermost) and close the flap. Table the box. Have a card freely selected and signed. Swing cut the top half of the deck into the LH, and have the selected card replaced

onto the LH portion. Obtain a break with the LH pinkie BELOW the selected card as you place the RH cards on top of the selection. Double undercut at the break (the selection is now on the bottom and the Jack of Diamonds is on top).

Get a break above the bottom card and transfer the deck and the break to the RH where the thumb takes over the break. As you patter about the four Aces that are still on the table, use the RH to sweep the Aces off the table into the waiting LH (Photo 3). During this sweep, you release the broken bottom card, which falls on top of the Aces. Table the deck face down.

Count the "four Aces" reversing their order. Do an Elmsley Count and injog the third card during the count. As you square the packet, the RH thumb pulls up on the in-jogged card and you get a break between the four cards. Turn over the top card and let it fall face up on top of the packet. Pick up at the break and use the long side of the double card to flip the two remaining cards face up (keep them squared). A red and black Ace will show. Place the RH cards on top of the LH cards, turn packet face down and Elmsley Count. Ask the spectator to choose either the red or black Aces.

If they name red (whatever color Aces were sandwiched in between will be the top two cards of the packet) ... turn the top two Aces face up and drop them on top of the face down deck. Place the "two Black Aces" into the box with the "Jack of Diamonds" (be careful not to

flash the back as these two cards are really face to face). If they named black do the same as above but say "for safe-keeping we will place the Blacks inside the isolation box."

As you place the box onto the table, turn the box over so that the half moon side goes against the table. Almost home free. Pick up the deck and as you show the Aces, get a break underneath the top card. Pick up at the break with the RH and the LH will peel the first Ace back onto the deck, the RH deposits its two cards (held as one) back on top. This sandwiches the Jack of Diamonds between the Aces. Cut the deck placing the Aces near the middle. Ribbon spread the deck showing a face down card trapped between the Aces. Remove this card and show it to be the Jack of Diamonds. Casually let your hands be seen empty, and pick up the box (do not turn box over). The left hand holds the box while the right hand opens flap and removes and fans the three cards. Ask for the name of the selected card, remove the face down card, show it and accept your applause.

This is one of my favorite card tricks. It's easy to do and the impact when properly presented is very strong. If you are comfortable palming, after the selection is replaced bring it to the top and Top Palm the card in the RH. As you sweep cards into the LH the RH adds the palmed selection. Learn it, play around with it, have fun with it, and I think it will become one of your favorites too.

## Patter:

Thank you ladies and gentlemen and welcome to America's favorite reality show... 52. I'm your host Danny Archer and let's get right to this week's match. Would you please act as one of our judges and examine the isolation chamber (box). Let me introduce last week's champion and Jack Diamond, we'll set him on top for just a minute as we look at the prizes.

Our first prize is a lovely garden Spade representing your brand new garden, next from Tiffany's a beautiful one carat Diamond... from the Mayo Clinic an all-expense paid Heart transplant and last but not least, membership in the exclusive Black Hat Club.

We'll place the prizes aside for a minute and Judge is the isolation booth ready? In you go Jack. Now, to meet this week's challenger. Would you take a card (offer Sharpie) and sign in please. (You can have some fun "interviewing your helper".)

Their card is replaced and lost in the deck as you tell them they will need to answer three questions to have a chance to be the winner. First question "What city are we in right now"? Second question "what color shirt/blouse do you have on"?

Tell them they only need to answer one more question correctly to be the winner. Show the two Aces, as you cut the deck and spread the pack. Point out the face down card now between the Aces, remind them that this is still a card trick; they picked a card and signed it.

For their final question ask them the identity of the face down card. When they name their signed card, dramatically turn the card face up and say "Sorry. I guess that means that Jack Diamond is our winner". Sorry you didn't win any of our fabulous prizes, but you can take your signed card and use it as our play at home version.



# Confused About Counts?

Randy Wakeman



Randy credits Heba Haba Al, Don Alan, Edward Marlo, and Jim Ryan as his greatest magical inspirations. Randy is best known for his close-up sleight-of-hand with unprepared cards, coins, and other small objects. Randy's intimate close-up magic is original and unique entertainment of the highest order.

[www.randywakemanmagic.com](http://www.randywakemanmagic.com)

**W**ell, a lot of people are and it is easy to become befuddled, bewildered, or bemused. On page 26 of "The Collected Works of Alex Elmsley" Stephen Minch thoughtfully pulls it all together on the same page, actually a terrific accomplishment that should be required reading for every cardman. In fact, the entire two volumes of Elmsley written by Stephen Minch should be as well.

The "Jordan Count" was not a false count in the sense of counting cards as a number of cards more or less than they were presented to be: it was four Aces counted as four cards. The "Jordan Count" was not named the Jordan count or a titled count at all, originally. The Jordan Count was not intended to hide a card surface, whether an odd-backed card or a reversed card. When referring to the concept of a count, that just means the idea . . . what the count was intended to accomplish. Charles T. Jordan in 1919 wrote "Thirty Card Mysteries" which had an effect in it called The Phantom Aces. All the procedure did was secretly displace two cards, making it impossible for the spectator to find a pair of Aces that were the same color.

## **THE PHANTOM ACES** (Charles T. Jordan)

Any one's four aces are fanned, arranged alternately red and black. Directing attention to their order, they are held in the left hand. The wizard deals them singly into his right, hand, naming each as he does so, of course reversing their order. Again fanning them, any one is asked to draw the two of either color. He cannot obey! He always draws one of each color. This is as puzzling as Monte.

In dealing, both hands are held well down, right fingers pointing to the left, on which lie the face-down aces. The cards slope slightly away from the body toward the floor. The left thumb deals the top ace into the right hand as the wizard names it, the right thumb completing the movement. The



## Unlocking the secrets ...

*Above: Ed Marlo, Harry Riser, Dai Veron, Alex Elmsley - RIGHT - Randy Wakeman*

hands separate a trifle, then approach each other to deal the second ace as it is named. As the hands come together the right thumb is lifted, its card, balanced on the fingers, going beneath the back of the left hand, as the two thumbs deal the second ace, onto the one already dealt.

The third time the hands come together, the right thumb is raised again, but instead of the right fingers and the cards they hold going beneath the left hand — their two aces are easily slid under the left hand's two, between them and the left fingers. Instantly the hands are separated as before, as the third ace is named, but what the right hand brings away is the now-top three cards of the four — the two not previously dealt, and under them the upper, or second one dealt of the other two. The two cards at top of the four are one color, the two at it face the other. Naturally it is difficult for the spectator to select the two required, as he always will avoid two adjacent ones.

That, folks, is the full and complete Charles Jordan discussion. There were no illustrations or precise technical details. Though known as the "Jordan Count" today, it was virtually unknown and lay dormant for decades. The Jordan idea, or Jordan concept was to secretly exchange two of the face down cards when counting four face down cards.

It was Alex Elmsley's friend, Francis Haxton, that apparently rescued the displacement count in Phantom Aces back from obscurity, as mentioned by Stephen Minch. The Elmsley Concept, or idea, was to hide a red-backed Joker among three blue-backed blank-faced cards. Roy Walton collaborated with Alex Elmsley on this routine, called "The Four Card Trick." The Elmsley Concept was hiding a back or a face-up card and the "Ghost Count" took off like wildfire as everyone knows, used in such classics as

"Twisting the Aces" and countless variants.

Apparently due in large measure to "Twisting the Aces," many people thought the Ghost Count was done by holding the packet by the sides as opposed to any form of dealing grip. It sounds like that grip was from Jack Avis, as Elmsley originally did use his Ghost Count from a non-standard form of dealing position. The original Ghost count was done in the manner of the Eric de la Mare false count. The de la Mare count, as mentioned by Max Maven in Jon Racherbaumer's COUNTHESAURUS was the basis for the Elmsley Ghost Count. The Ghost Count of 1959 was renamed the Counting Four as Four move in print, in 1960 by Lewis Ganson and Dai Vernon. The short version of the count progression reads something like

Stanyon, de la Mare Stanyon variation, Elmsley Ghost Count.

Bill Simon (apparently in 1957) and Edward Marlo furthered the Stanyon count: see such sources as M-U-M, December, 1959, and so forth. While the Ghost Count apparently circulated a bit, it was not in print until 1959. If you refer to page 232 of "The Collected Works of Alex Elmsley," you'll find the Eric de la Mare false count already mentioned, "taught by him to Mr. Elmsley in the early 1950s." The de la Mare false count also is a variant of the Stanyon count, uses four cards, the third card is stolen back beneath the packet, resulting in a four as five false count that clearly pre-dates the Elmsley Count. As Stephen Minch mentions, Ellis Stanyon had the under the packet return. Charles Jordan and Laurie Ireland are mentioned in conjunction with the block push-off, all pre-dating the "Ghost Count."

Hindsight is a wonderful thing, but what is now known as the Jordan count was used for very little after its appearance in 1919. Stanyon had two false counts, one using the under the packet return and one as a fake take. If you count three cards as four, using the under the packet return, you are executing a Stanyon Count. If you count three cards as four, returning the second card to the top of the packet, you are also doing a Stanyon Count.

Likewise, the "Underground Elmsley" is still an Elmsley, the "Broken-up Elmsley" is still an Elmsley, and Edward Marlo's OPEC count (Out of Position Elmsley Count) is still an Elmsley Count . . . Ed Marlo didn't call it the "Whammo Evaporation Count," he paid homage to Elmsley right in the title of the move.

In Eddie's "35 Years Later" lecture notes, he wrote: "At once the right hand takes the face red King into a Mechanic's Grip on the count of "ONE." The left thumb and fingers also spread its two Kings. The right hand comes back to take the next King, but in the process reloads the first King under the card in the left hand. Thus on the count of "TWO," the right hand has actually only one King while the left hand has two Kings. All that remains is for the right hand to take the two Kings one at a time on the counts of "THREE and FOUR."

The above is the Stanyon Count with the Marlo Concept. The Marlo Concept is to show three face-up cards, such as in this case of three Kings as four cards, or in this case four Kings. Changing the mechanics of the Stanyon Count does not change the Marlo Concept anymore than using the Jordan Count mechanics but still using the Elmsley Concept."

Concepts, the ideas and motivation behind the respective count or counts are important. Lacking any other reason to exist in "Phantom Aces" other than to

displace two cards, the count from Jordan's Phantom Aces quickly became a phantom of its own for over thirty years. Some feel the "Elmsley Count" isn't a count at all as commonly used, but a display. That's a story for another day, but it would be contingent on the specific application.

There are certainly other reasons to use certain counts, such as uniformity of action. For example, have three cards face down, insert a fourth card face-up second from the top. Now, execute an "Underground OPEC." By that, I mean do Ed Marlo's OPEC Count, but duck the last card to the bottom of the packet. Now, flip the packet face-up . . . and do the exact same count. Now, flip the packet face-down, and do the exact same count. Do you see what I am talking about?

Back in the 1960 publication, Dai Vernon's More Inner Secrets of Card Magic, compiled and photographed by Lewis Ganson, Chapter One was Twisting The Aces. It reads, in part, "Alex Elmsley evolved a move which Dai Vernon uses in this trick. This move has become known as Counting Four as Four--" Today, it is difficult to comprehend what impact that routine actually had, over 55 years ago.

Dai Vernon was visiting Harry Riser in the late 1950s. After a lengthy session, Harry Riser had to retire for the evening, as he had to get up early for work the next day. Mr. Vernon did not always concern himself with such matters. When going up the stairs for bed, Vernon tapped Harry on the shoulder and said, "Oh, by the way, Harry" and performed Twisting the Aces. Vernon himself then immediately retired for the evening. Harry Riser recalls that he could not sleep at all that night.

Dai Vernon paid a visit to the Detroit area, spending some time with Bob Stencil. As Bob related to me years ago in Colon, Michigan, after days of sessioning, it was time for Vernon to catch his bus out of town. A few minutes before Vernon's bus arrived, he muttered, "Oh, by the way, Bob," and performed Twisting the Aces, the likes of which Stencil had never been seen before. Dai Vernon handed the four Aces back to a stunned Bob Stencil, Vernon's bus arrived moments later, and Vernon hopped aboard without saying a word. Bob Stencil stood there for over half an hour at that bus station, his mouth open, unable to move.

--Randy Wakeman



*Paul Harris*  
PRESENTS

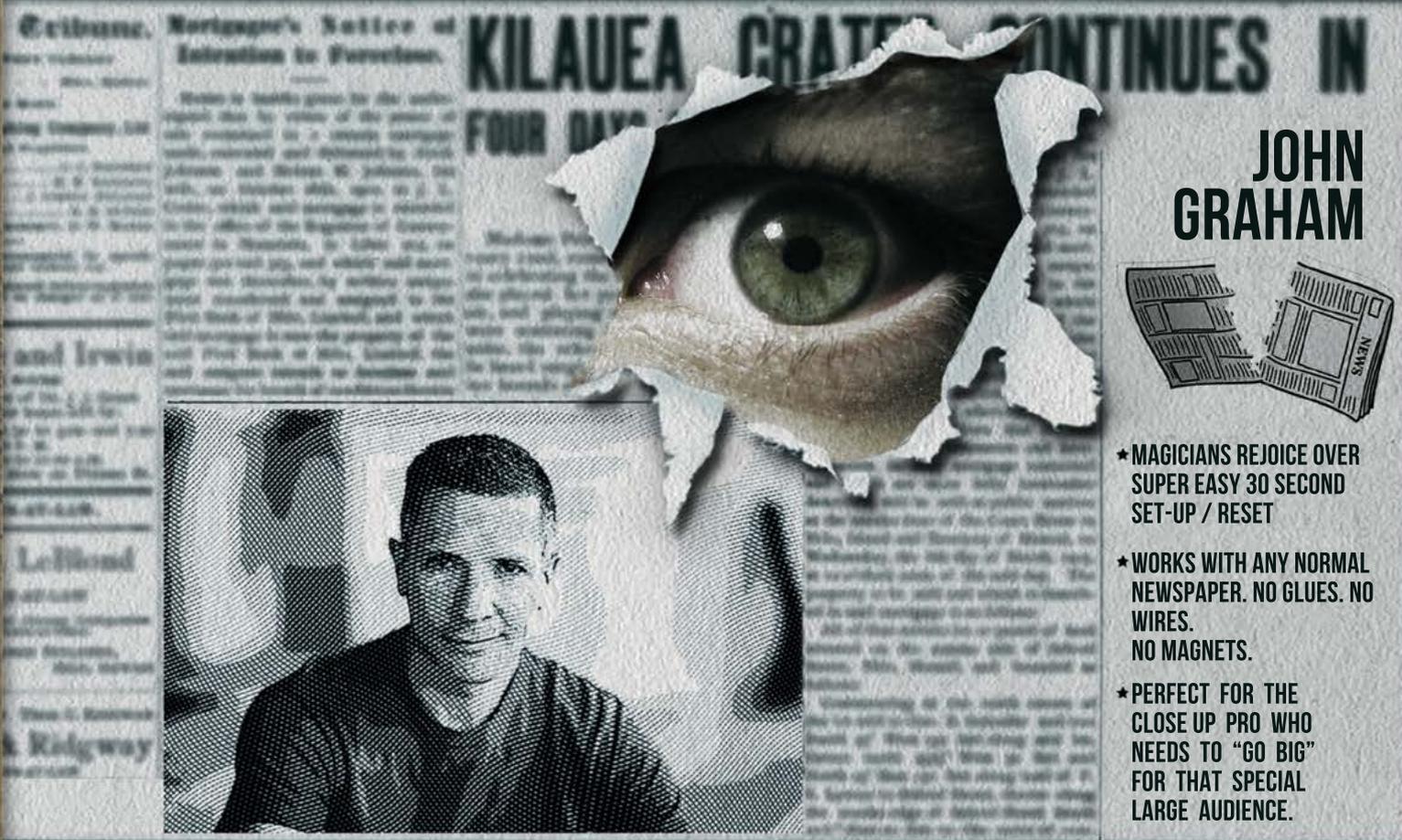


JOHN GRAHAM

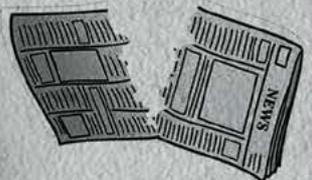
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# Business Cards

Richard Webster

I've always enjoyed using business cards in my mentalism, as the volunteers can take them home with them. Hopefully, they'll keep them and show them to other people.

In 1978, I met Bob Fillman, an American magician who was living in Australia. He is credited with the Fillman Principle. All paper and card has a grain that is normally aligned with the long side of the paper or card. Bob Fillman's principle involves having the grain run from one corner of the card to the opposite corner. This meant that if the card was turned over, the mentalist could determine which one it was. I discovered later that this idea was invented by Tan Hock Chuen who used it in an effect called An Uncanny Detection in *The Sphinx*, Vol. 37, No. 4, June 1938. However, the principle still has Bob Fillman's name attached to it.

This principle is most commonly used in an effect that has been marketed under a variety of names, including Color Test and Tel-a-color, that uses five or six cards of different colors. One card is turned over while the magician's back is turned, and he can always tell which one it is because he feels the same corner of each card as he handles them. The card that has been turned will be the only one with a stiff corner among a group of cards with soft corners, or has a soft corner among a group of

cards with stiff corners.

This works well, but I wanted to use it with my business cards. The best solution I found was to have most of my cards printed with the grain running lengthwise (horizontally) along the card, and a smaller number of cards printed with the grain running vertically.

This enables me to perform a limitless number of effects. I could ask someone, for instance, to write down the name of the first person she ever kissed on the vertical grain card, and the names of boys she's never kissed on four or five horizontal cards. The cards are mixed, and I can somehow find the card containing the first person she ever kissed. I could have someone write down the name of an alcoholic drink he doesn't like on the vertical card, and the names of four or five drinks he does like on the others. I could even do a Living and Dead test if I really wanted to. (I find living and dead tests a bit morbid, unless I'm using famous people, one dead, and the others living.)

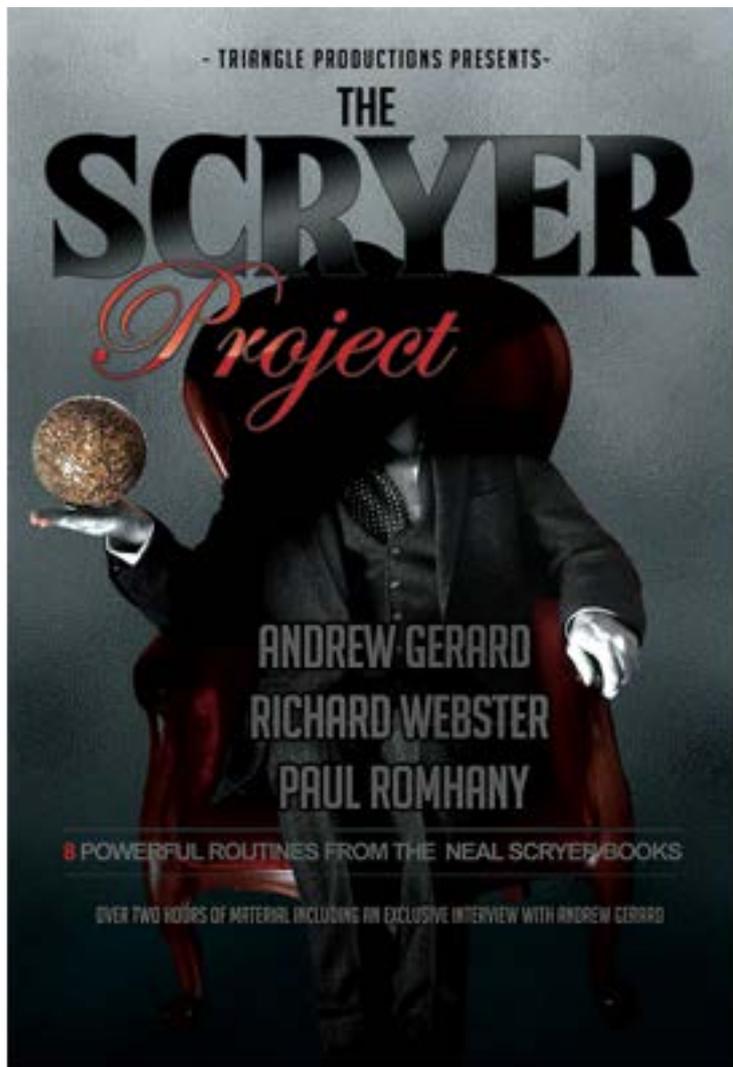
In the process of laying out the cards in a row, I can detect which one it is, and then find it using my pendulum. If I want to, I can have the cards shuffled and then handed to me behind my back. Using psychometry, I can produce the correct card. I can even move it

to the bottom of the stack, claim that I'm not receiving anything, and glimpse the word on the bottom card as I hand them out to be shuffled again. This time I can find the card, and amazingly, also name the person, drink, or whatever else I've chosen for the test.

After doing a test of this sort, I casually fold the cards in half. This destroys the evidence.

There are two other things I ask for when having business cards printed. I have some of the cards produced with a secret identifying mark on the printed side. I also ask the printer to cut 1 mm from the short side of some of the cards.

All of this means that I'm prepared to entertain anywhere I go using nothing but my business cards.



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# Band Thru Finger

## Effect:

After talking about your love of comic books as a child, you mention that one of your favorite super powers is Intangibility, the ability to pass straight through a solid object. You explain that as a child you realized that you were able to make a tiny part of yourself intangible. Not enough to make you a superhero, but enough for you to demonstrate your abilities from time to time. Taking an ordinary rubber-band, you wrap it around your thumb, clearly showing it secured. With just a blow you cause the band to melt straight through flesh and bone, leaving you unscathed.

## Setup:

For this effect you need a titanium alloy reactor core, some plutonium, and a rubber-band. Actually you just need a rubber-band, but I thought I should stick with the comic book theme.

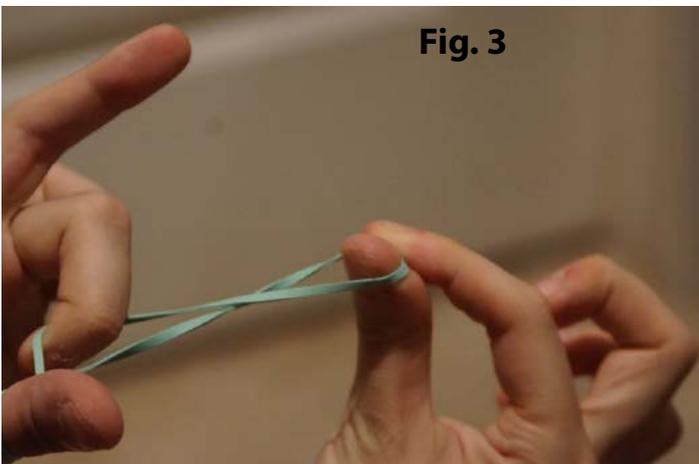
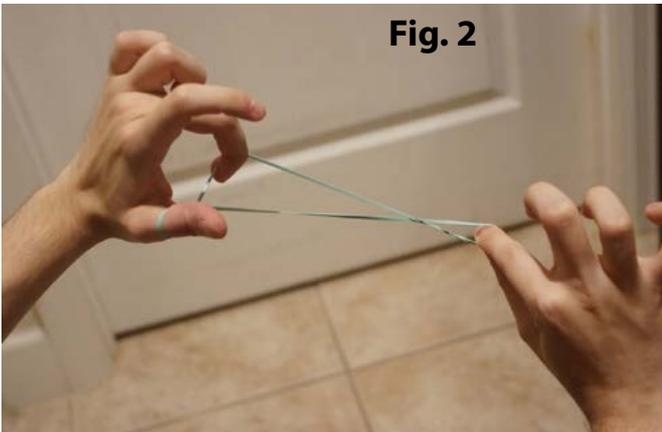
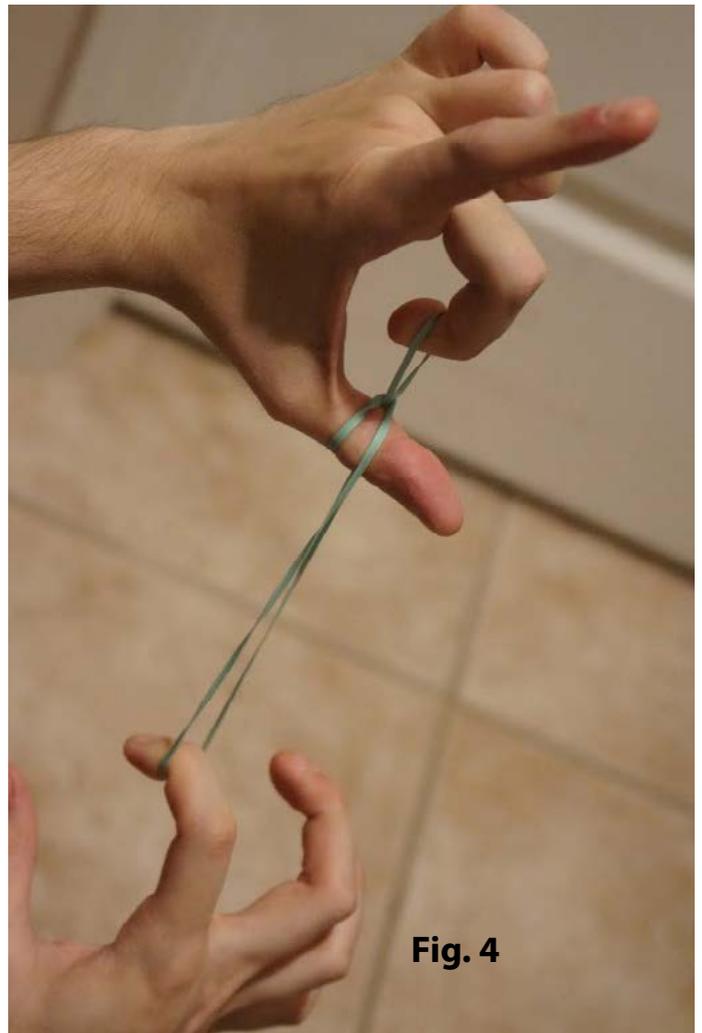
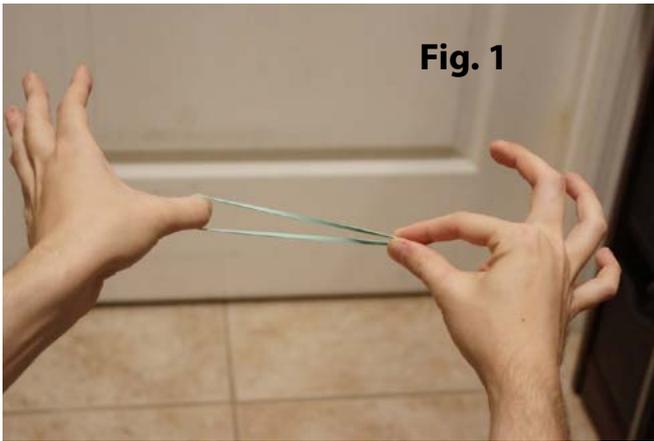
## Performance:

To begin pass out the rubber-band for examination. After your spectator has confirmed that it is indeed a rubber-band, and not a miniature horse, place the band on your left thumb and hold the other end of the band in-between your right thumb and forefinger (Fig. 1). After pulling the band taught, use your left middle finger to pull the strand closest to your body over the opposite strand (Fig. 2). Keeping your finger in-between the bands, take the loop in your right hand (Fig. 3) and bring it over your left thumb (Fig. 4). Pulling the band with your right hand taught, slowly pull your left middle finger out of the loop you've made so that the band locks into place (Fig. 5). You are now able to openly display the band secured around your left thumb.

## By Josh Janousky

Depending on how thick of a band you are using (I've found that bands slightly thicker than your standard size band work best) you can even allow your spectator to pull on the band. To cause the penetration, you simply need to bring the taught end of the band towards the left thumb. This will release the part of the band you twisted earlier, giving the illusion that the band has passed through your finger. Congrats you are now one step closer to being a super hero! It's important to note here that the original inspiration for this effect was Dan Harlan's Rubber-band Through Finger effect. In fact the method is identical, the only difference is the setup, and it is with Dan's permission that I am sharing my take on his incredible effect.





# Throwing SHADE

By Jonathan Friedman



## Shop Glass

### Effect

A genuine tear is ripped halfway through a signed card. It is temporarily pieced together with some black Electrical tape. Miraculously, it is then visibly spot-welded back together with a cigarette lighter and then handed out immediately for examination. This is an updated version of Jay Sankey's Band-Aid, published in Richard's Almanac Vol. 1 No. 5 & 6 by Richard Kaufman (1983).



## Needed

A deck of cards, a double-facer with the same card on both sides (I simply glued two Ten of Hearts together, back to back), a piece of flash paper, a black permanent marker, a cigarette lighter, repositionable glue stick (or a small bit of magician's wax), scissors, and some black Electrical tape.

## Preparation:

(1) Take a standard-size piece of flash paper (2" x 3") and color both sides of it as dark as you can with the marker, making sure that no traces of white can be seen what so ever. If you can hunt down black flash paper and simply hate coloring, you are certainly welcome to go down that boring route.

(2) Use the scissors to cut off a 3-inch strip of black flash paper. If you are using flash paper from a 2" x 3" pad, this is already the perfect length. The width of this strip should be the same as the width of the Electrical tape, roughly  $\frac{3}{4}$  of an inch.

(3) Place a very small bend  $\frac{1}{4}$  of an inch from the top of the strip. This bend will act as a hook, allowing you to hang the strip of flash paper from the center of the long side of the card. This uncannily resembles a small strip of Electrical tape, but more on that later.

(4) Hang the strip so that it is running down the center of the long side of the double-facer. Place a small dab of repositionable glue on the bottom right corner (non-folded side) of the strip so that you can "lock" it against the double-facer with no fear of it moving around on you.

(5) Place the card that matches your double-facer (Ten of Clubs) on the face of the pack. Pace any indifferent card on top of that, followed by the "taped"-double facer with the strip running to the right. Place a card with a lot of room to write on, such as the Two of Hearts, on top of everything. This Two of Hearts is the face card of the face-up deck.

(6) Put a small tear that runs almost all the way through the width of the Electrical tape, about five to six inches from the end. This will allow you to tear it off later with no trouble. Place this roll of tape, the cigarette lighter, and the marker into your right pocket. The deck is held in left-hand dealer's grip, Two of Hearts on the face, with the "taped" double-facer four cards down still running to the right, away from your thumb.

## Performance:

Get a three-card pinky break above the real Ten of Clubs (fourth card from the face) as you show the card on the face of the deck, the Two of Hearts. Necktie the deck so that the spectator cannot see the face of the cards and

as you remove the Two in order to have in signed. Hand the marker to the spectator with instructions to sign their name all of the way across the face of the card, while continuing to keep the face of the deck toward you so that it cannot be seen. Take the marker back, put it away, and then take the signed card back from the spectator, holding it face up at its bottom-right corner, between your thumb and first two fingers of your right hand.

With the deck still in necktie position, slide the upper-right corner of the signed card underneath the strip of flash paper, temporarily ungluing it from the double-facer. Continue sliding the signed card flush on to the face of the deck so that the strip of flash paper is now running down the middle of the Two's long side. The paper is actually now hooked over the Two and the double-facer below. Grab ahold of the signed card from above in right-hand Biddle Grip. As you pretend to dry the ink by blowing on it, gently pull up on the signed Two just enough to allow the paper hook to pop off of the card below it.

Put the signed card back on to the face of the deck and perform Sankey's original display by readjusting your left thumb so that it is running across the middle of the card, concealing the strip of flash paper. Lower your left hand palm up, so that the face of the signed card can be seen, being careful not to accidentally flash the black strip below the thumb.

Necktie the deck one last time as you turn over the three cards above the pinky break, apparently turning the signed card face down. Again, be careful not to flash the strip as the card(s) are turned face down. The real Ten of Clubs below this triple will show on the face of the deck as your hands lower back down as they finish the turnover, but don't call attention to this. Catch another pinky break below this triple. Using your left thumb, push off the face-down indifferent card on the face of the deck into the fingers of the right hand, miscalling it as the signed selection. A Ten of Hearts is again showing on the face of the deck, so all is copasetic.

While still maintaining the pinky break, use your left thumb to clamp down on the face-down card so that it held in place against the face of the deck, but in a perpendicular position. Use the remaining fingers of both hands to make a two to three inch tear, beginning at the center of its long side and extending straight inward toward the middle of the card. Angle your hands forward a bit as you gently flex the tear enough to show that it is a genuine one, being careful not to accidentally show the face of the card in the process.

Rotate the torn card ninety-degrees to the right, but leave it side-jogged to the right by half of its width, so that the tear is along its right side. Remove the tape

from your right pocket and either have the spectator tear off a piece of tape at the pre-torn spot, or do what I do. Use your teeth to rip that piece off, which always gets a laugh. Use the free fingers of both hands to place the piece of Electrical tape over the tear in the face-down card. Make sure the entire tear is covered and then wrap the rest of the tape around the front side of the card, being careful again not to flash its face as you do so. Put the tape back into your right pocket as you extend your left hand forward and allow the spectator to feel that the tape is genuinely on there.

Reach into the gap above the pinky break with your right fingers and turn the triple card over. During the turnover, because the black tape on the back of the torn face-down card lines up evenly with the piece of black flash paper on the face of the signed selection now on the face of the deck, this switch looks very convincing, along with the fact that the "card" below, the Ten of Clubs shows again, psychologically "proving" that it is the same card. Think about the power of this situation. You have a signed card that has been torn, taped, and now the spectator sees the "tape" running across their signature.

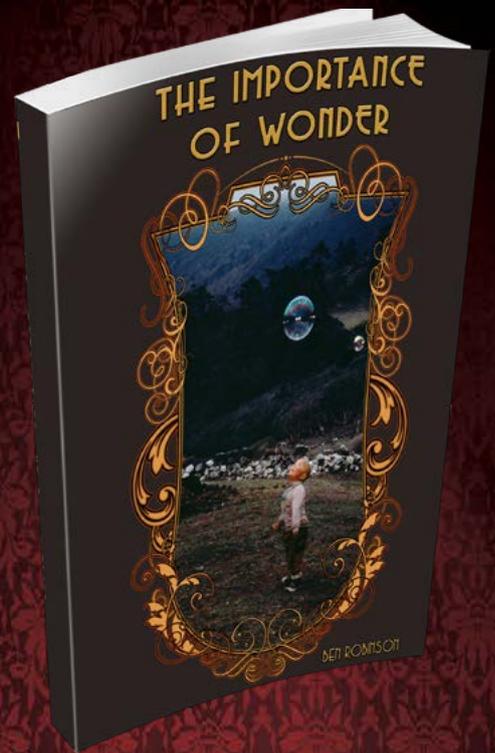
Remove the signed card with your right fingers as you place the rest of the deck into your left pocket. Once done, transfer the signed card with the face of the card away from you to your extended left hand, holding it between the thumb and first two fingers at its bottom-left corner. The spectator sees the face of their signed card held sideways, with the "tape" running downward over the signature.

Reach into your right pocket and remove the cigarette lighter. Ignite and hold it directly over the top of the "hook" at the top of the flash paper strip. Ignite the flash strip and drag the flame down the back of the card at the same speed the flash strip is burning, singeing the back of it a bit in the process as well. This gives a fantastic illusion that the flame is "welding" right through the face of the card.

Once you are done, release the flame and put the lighter back into your pocket. Use your right fingers to flick away any small remains of flash paper that may be around the spot of glue and then hand the card to the spectator to see and feel just how hot that beautiful restoration really was.

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*"My biggest wonder is why magicians have to be reminded of this. This is a must read for anyone who has ever pulled a coin from behind a child's ear." Charles Windley*

*Ben Robinson has been creating wonder professionally worldwide for more than forty years. As a professional magician, it is not just part of his job description, as he points out in this book, it is the essence of the job. Magicians are not mere comedians or tricksters or practical jokers. If they take their profession seriously, they need to understand wonder at a deep level, in order to convey it to others. In so doing, they and their art will be taken seriously, for creating wonder is a serious business. Illusion designer Jim Steinmeyer, in his insightful foreword to this book, describes it as a "fascinating, stream of conscious essay on wonder." I would also describe it as a meditation on the topic: a critique of the current state of the art, with a look back on its history and a plea for more thoughtful performances. Anecdotes from Robinson's personal experiences and extensive research cite the work and words of Malini, Mulholland, Henning, Booth, Paul Daniels, S. H. Sharpe and even Albert Einstein. The book includes a technical description of an impromptu performance piece designed to create wonder in a spectator that even a non-professional can master with dedicated rehearsal.*

*If this work causes more magicians to wonder about wonder, it will have served a noble cause. If it gives non-magicians a greater appreciation of the formidable task of the magician, so much the better." Richard Hatch*

**CLICK HERE TO FIND OUT MORE**



# ESP Prognostication

By Pablo Amira

*This is a fun routine from my "5 MORE Miracles with 5 ESP Cards", which I use to give away my business cards. It features a series of methods and strategy to create an apparent random order that is, in reality always-covert control.*

## **Participant and Audience Perception**

The idea of "destiny" is brought to the performance and one participant is invited to explore the inevitability of actions. Five ESP cards are shown and mixed by both the performer and spectator. The participant

decides on various actions and card placements, finishing with a row of five symbols arranged in apparent randomness. The performer, trusting his previous psychic prognostication, reveals the prediction to show that the order was exactly correct and the end result was

indeed, inevitable.

## Effect

An order chosen with five ESP cards by the participant is predicted.

## You Need

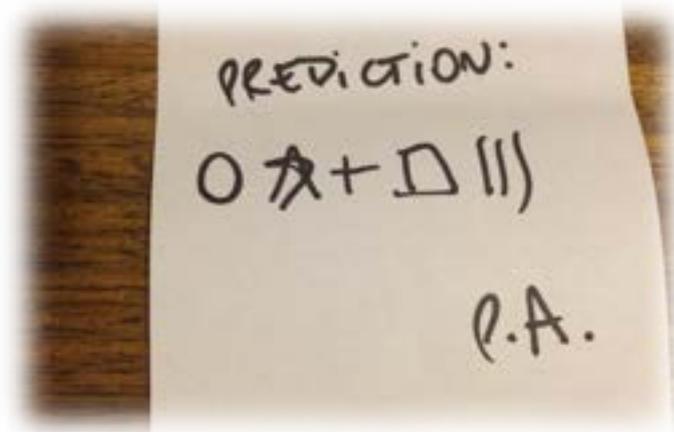
5 marked ESP cards, pen and a business card

## How?

This piece of mental prediction was created basically to talk about destiny, about what is inevitable in life and to use the running-line:

*"...maybe you have free choices, but maybe it was your destiny."*

Take your business card or piece of paper and write this prediction (photo 1)



Place it to your participant's side, not in front of them for the orientation of the prediction.

Regarding your ESP cards, you need to have them in 1-2-3-4-5 order so you can false shuffle them, just doing a running overhand shuffle passing card by card, so you apparently leave it all to "random chances and destiny," when in reality you are in control of everything. Doing that shuffle twice keeps the stack in the same order.

Now you ask your participant to cut the stack so he also feels that he is in control. Then you can just execute a "pass" so you start from the place that you want (the circle card).

In this routine it is very important to be in command with your actions and rules. You don't want a participant to criticize you or question the conditions that you are using. If you spot that your participant will behave like that, just manipulate them, in subtle ways of course, to make them do and think what you want. Kenton Knepper's *Wonder Words* is an awesome tool to learn how to do this. Take your 5 ESP cards while you do this so you can understand better.

Now you will take the first "random card" (the circle) in your right hand and add:

*"This is all about your decisions and your destiny. A random card is on top (take it with your right hand) you want to leave on the table this card or the card on top of my left hand?"*

Now you basically need to force the fact of leaving the "circle" on the table as the first card. If your participant decides for the card in your right hand (the actual circle) you just leave it on the table at the left side. If your participant decides for the one in your left hand...no problem! First, ACT as if that is needs to happen and say: *"Ok, before placing that card, lets see what you didn't choose now."*

And at this moment you will just place the card from your right hand on top of the stack and perform a "double lift". With that you will show the "cross" as if that was the card that you had in your right hand. Now you need to take the "double card" and execute a "KM Move". With that you will leave the "circle" card on top of the left stack and you will say while you do this:

*"So you decide in this card. Lets leave it in here. Maybe you have free choices, but maybe it was your destiny."* (dropping it to the table) It sounds like a lot of movement and actions, but in reality it is very casual if you study the timing and routing.

After the first card, shuffle the stack again with the "running overhand shuffle" two times, so it becomes a false shuffle and do the same action of taking the "random card" (the cross now) and say:

*"One more time. A random card is on top (take it with your right hand) you want to leave on the table (tap the right side of the circle card) this card or the card on top of my left hand?"*

As you can read in the script, I tap boldly with the "cross" the right side of the "circle" card. This implies that the card placed next will be at that side. This subtle forcing will be deleted after the recapitulation of the procedure created. Remember, if you believe it and say it, it will become reality. Not always do we need to "create" the effects, we sometimes can just create the impression that it happened. Now, the same as before, if your participant chooses the card in your right hand, just leave it in there but if your participant goes for the one on top of the left stack, proceed with the "double lift" and "KM move" and always add at the end of each decision: *"...Lets leave it in here. Maybe you have free choices, but maybe it was your destiny"* (dropping it to the table)

Leave the "cross" at the right side of the "circle", but with some space in the middle. You will understand later in the routine. Now we need to do this procedure again with the wavy lines card. It's the same action as the previous one, including the subtle tapping of the card, now at the right side of the "cross" card. Again leave some space between the cross and wavy lines.

You will have three cards on the table in "circle-cross-wavy line" order, apparently unknown to everyone. Now hand the cards to your participant and say:  
*"Now the last 2 unknown cards, unknown symbols. Shuffle them and hand them to me, we will do something different for this ones."*

This gives the participant more involvement in the routine, and apparent control. Keep track of the cards and keep the "star" in your left hand and the "square" in your right hand. If you receive it in reverse from your participant, just casually exchange them while you deliver your next line:

*"Excellent. Now comes the last decision from you. I will pass these cards on top of the other ones, whenever you want just stop me."*

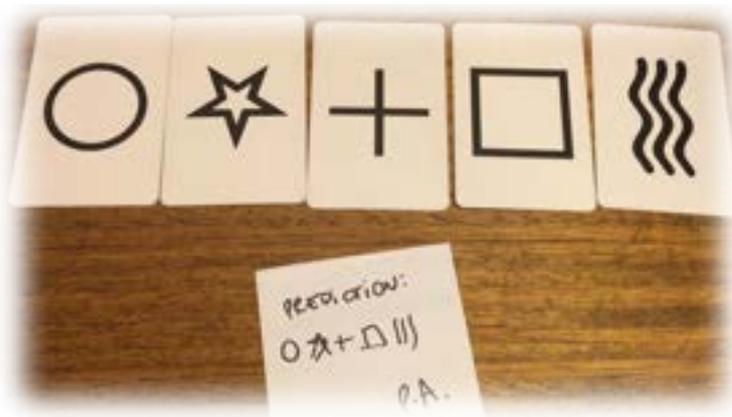
In here we will use a very easy to do timing force, in which we will basically stop whenever the "star" arrives in between the "circle" and cross" and stop with the "square" in between the "cross and "wavy lines."

As soon as your participant say stops (watch his mouth and time your rhythm so the hands are naturally in the precise spots) just drop them and say:

*"...Maybe you have free choices, but maybe it was your destiny. Shuffled cards by you, the card that you want each time and EVEN in the position that you want AND now we are in this situation unknown to everyone."*

You can recognize in here what I called in the past "one yes set" and what my friend Peter Turner called "confirmation principle". Because your participant will say yes to your statement, because basically the last statement is true and the other ones are delivered as embedded commands, everything will be unconsciously accepted as true.

Now comes the revelation. In here I FIRST reveal my prediction and then I flip the cards. Turn the cards slowly and dramatically to create a nice moment of climax.



Remember to be charming and at the same time commanding. The illusion of free decisions with this piece is amazing and far more powerful if you use the correct script and sub-script with your non-verbal communication.

## Possible Dialogue

Destiny is an interesting concept to think about. Exist somewhere in this reality a book in which every word that we say, action that we do or not do is written? I have in here one of my business cards... Let me see a little beyond our present and write something for you...

My business card now has a piece of your destiny. Not your last destiny, but a future destiny.

We will use for this these five cards. These are known as the ESP cards, used for the experimentation in different psychic events. Five different symbols that I will mix a little bit so all this is completely random, and more impressive. You want to mix them? Yes

Ok, take a portion and put it on the bottom. That's right. This is all about your decisions and your destiny. A random card is on top, do you want to leave on the table this card or the card on top of my left hand?"

(Now obviously your script depends in your participant decisions)

Maybe you have free choices, but maybe it was your destiny

(Do that procedure three times, until you are left with the "star" and "square")

Now the last two unknown cards, unknown symbols. Shuffle them and hand them to me, we will do something different for this ones

Excellent. Now comes the last decision from you. I will pass these cards on top of the other ones; whenever you want just stop me... STOP

Maybe you have free choices, but maybe it was your destiny. Shuffled cards by you, the card that you want each time and EVEN in the position that you want AND now we are in this situation unknown to everyone...

Our destiny is a mysterious place in which the inevitable just happens. After this piece of destiny of yours becomes reality. I hope for the best inevitable beautiful things for your life. On this business card I wrote this order of symbols, let's see what was your destiny...

Great! We have a successful ending. Now, you can take this piece of future with you, and whenever you look at it again, you can remember that the only manner to predict the future is creating it.

Thanks for your participation.

Extra Ideas

1. You can also use my "Karma Force" as procedure to create the proper order that you need. The Karma Force is published on my "Chromatic Chair Test" eBook.

2. You can also use the "Switch/Deal" swindle from Paul Curry for this.

Credits and Inspiration

Eugene Burger for the use of the "Inevitability" concept as a running-line during performance. The use of timing forces comes from Kenton Knepper. The K.M. Move [Kardryo-Marlo Move] can be learn on Card Colleague Volume 3.

# FARM FRESH

by Louie Foxx



## Effect:

You have a bottle of milk and read the label, "Milk so fresh you'll feel like you are on the farm." You open the bottle and a MOO comes out of the open bottle. You quickly cap the bottle and then open it again and once again a MOO comes out and you cap the bottle again. You open the bottle another time and you hear a rooster, and you quickly recap it. Then when you open it again you hear an elephant! You open it one more time and you hear chickens! You then turn the bottle over and out comes an egg...and egg that is too big to fit into the mouth of the bottle.

## Needed:

- Groove Cube Mini Bluetooth Speaker (I use the WowWee Groove Cube)
- Cellphone that can connect to the speaker
- Cow, rooster, elephant, and chicken sound effects
- Milk bottle (single serve type bottle, 16 ounces)
- Sharp Knife
- Egg
- Tape

## Set Up:

Load the sound files onto your phone so that you have them in this order: Cow -Cow - Rooster - Elephant - Chicken. I have 20 seconds of blank audio, followed by the cow, then 10 seconds between each of the remaining sound effects.

Cut the bottom off the milk bottle. Wrap the Mini Bluetooth Speaker in tape, (it will take some experimenting to get the right amount of tape) and put the Mini Bluetooth Speaker into the bottle so the speaker is pointed out the mouth. Note where the charging port is and carefully cut a small hole for the charger to go through so that you don't have to constantly remove and replace the speaker just to charge it.



Take the lid off the milk and using the knife carefully cut the thread out of the inside of the lid. You are doing this so you can simply lift the lid off instead of having to unscrew it.

Set the egg inside the bottle and have the phone in your case, and the phone is on with the audio track ready to go.

## Working:

*"I lost my voice earlier this week, and I'm using what all the pop singers use for their voices...auto tune. I normally don't drink anything during the show, but today you might see me drink some special water. Its water, with a bit of honey, lemon and unicorn tears. You can't get those in the USA, I had to go to Mexico to get those. I might also drink some milk."*

Reach into your case and press the play button as you take out the milk bottle and pretend to read the label, "Milk so fresh you'll feel like you are on the farm." Look at the bottle and continue, "I don't feel like I'm at the farm." At this point your hand should be touching the cap. You are waiting to hear the cow noise start. As soon as it starts you lift the lid off the top of the bottle. When the noise ends you recap it.

*"Was that a cow?"* As soon as the second cow noise starts you will lift the lid again and when it stops recap the bottle.

*"I wonder what else is on the farm..."* When the rooster noise happens you will uncap the bottle and recap it when it's finished.

*"Wouldn't it be cool if there were some crazy animals on this farm..."* Wait for the elephant noise to start and uncap and recap the bottle.

*"That's crazy, maybe it should be a normal farm with things like chickens..."* When the chicken noises start uncap the bottle, however this time I toss the lid into my case or put it into my pocket. Steal the egg out of the bottom and turn the bottle upside down. The egg is palmed in your hand and also hidden behind the bottle. Shake the bottle and drop the egg out of your hand into your other hand below the bottle.

Set the egg on the mouth of the bottle to show that it's too big to fit through the mouth.

## Notes:

The gimmicked bottle isn't hard to make. I made my with a pocket knife in a hotel room in about 10

minutes, but be careful when using a knife to cut out things.

Here's a video link to an early version of the trick when I was using it as a warm up at my library shows: <https://youtu.be/iBA80tDDEso>

The egg out of the bottle is essentially the second half of David Williamson's Coin in Pen Cap from the book The Magic of Michael Ammar.

I'm currently using this to get into Percy Abbotts Perpetual Balls but with the eggs instead of balls. If you are interested in seeing my ending to Perpetual Balls send me a note asking for it on Facebook at <https://www.facebook.com/LouieFoxyShow> and I'll send you a link to the video of it.



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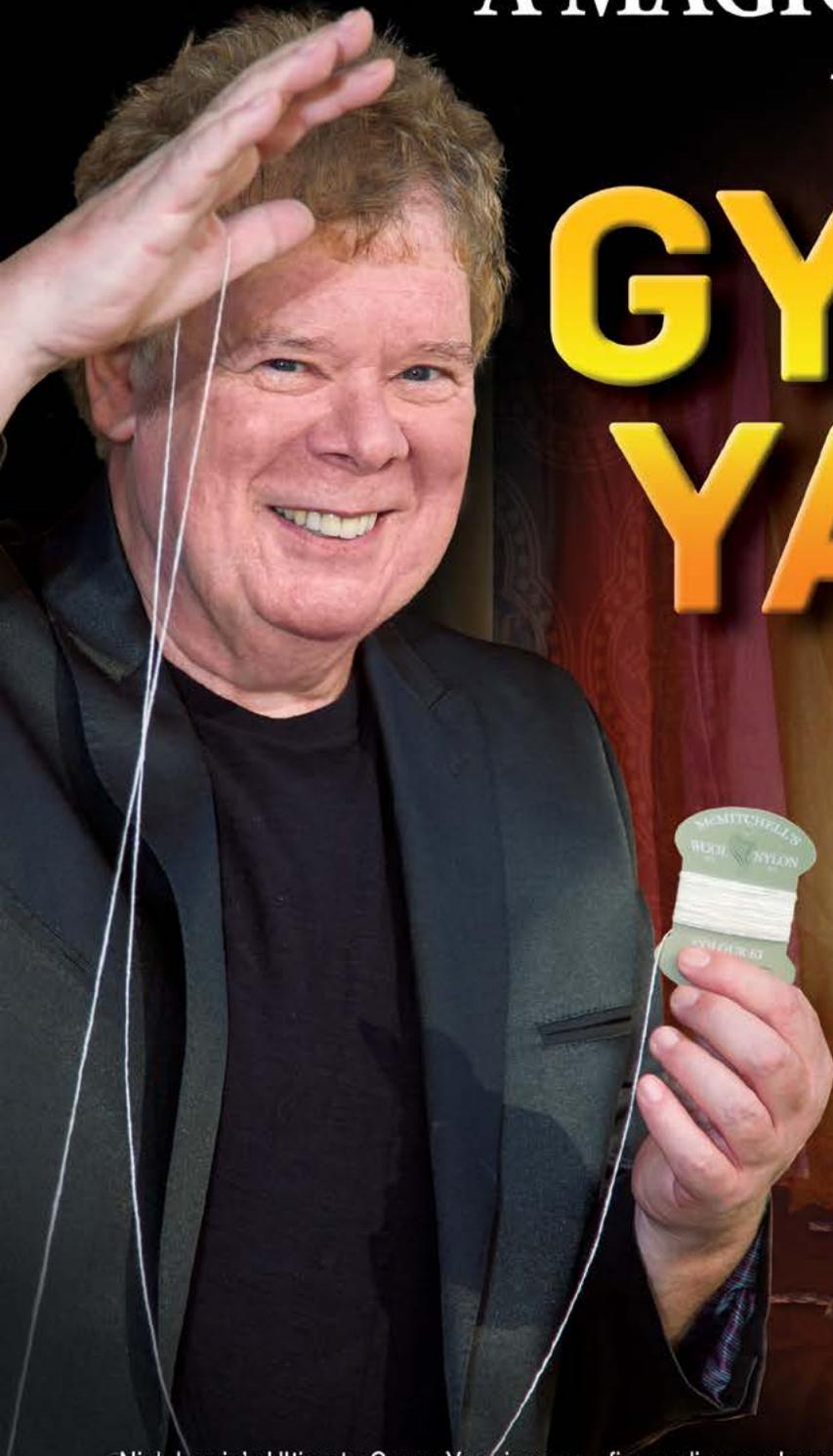
**OUTERBRIDGE**

MAGIC

“THE TRICK THAT  
MADE ME WANT TO BE  
A MAGICIAN”

— Nick Lewin

# GYPSY YARN

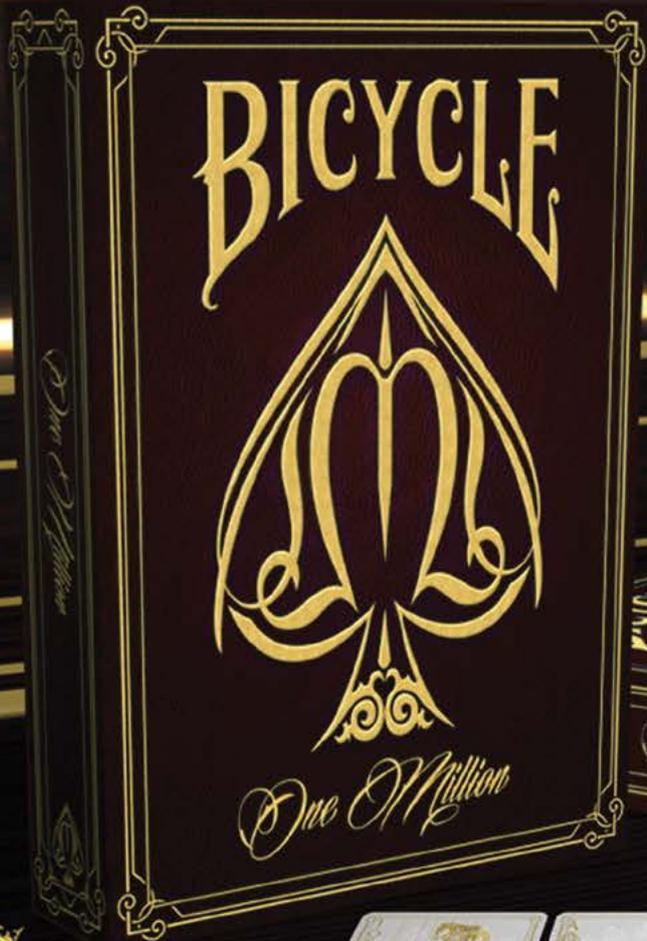


Nick Lewin's Ultimate Gypsy Yarn is a sure fire audience pleaser that never fails to get ovations from spectators. This routine is the exact handling that has made it a signature effect in Nick's theatre/nightclub show for over 35 years. This routine combines strong visual magic with an emotional storyline that really packs a punch with audiences. The routine is the centerpiece of every show that Nick performs and contains many innovations and subtleties that will enlighten delight the discriminating performer.



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# news

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If you have a story or a news related item please e-mail the editor at [editor@vanishmagazine.com](mailto:editor@vanishmagazine.com)  
We try to keep the news as current as possible and generally this is the last piece we work on prior to the magazine going live.



Press the button to download DECKOLOGY which reveals the inner secrets with a deck of cards.

A deck of playing cards is mostly perceived as a gambling or a gaming prop the world over. In some religions, a deck of playing cards is even taboo. In the past, there have been some attempts to explain a deck of cards in religious terms or as a sort of a code for a calendar etc. Though these approaches were interesting enough, they were not exhaustive enough. On the other end of the spectrum, there were systems like tarot, numerology etc which were too exhaustive and needed detailed study.

**BEIJING, Aug. 5 (Xinhua)**  
-- Beijing will host the 2015 world magic contest for college students from September 24 to 26 in the suburban Changping District, the organizing

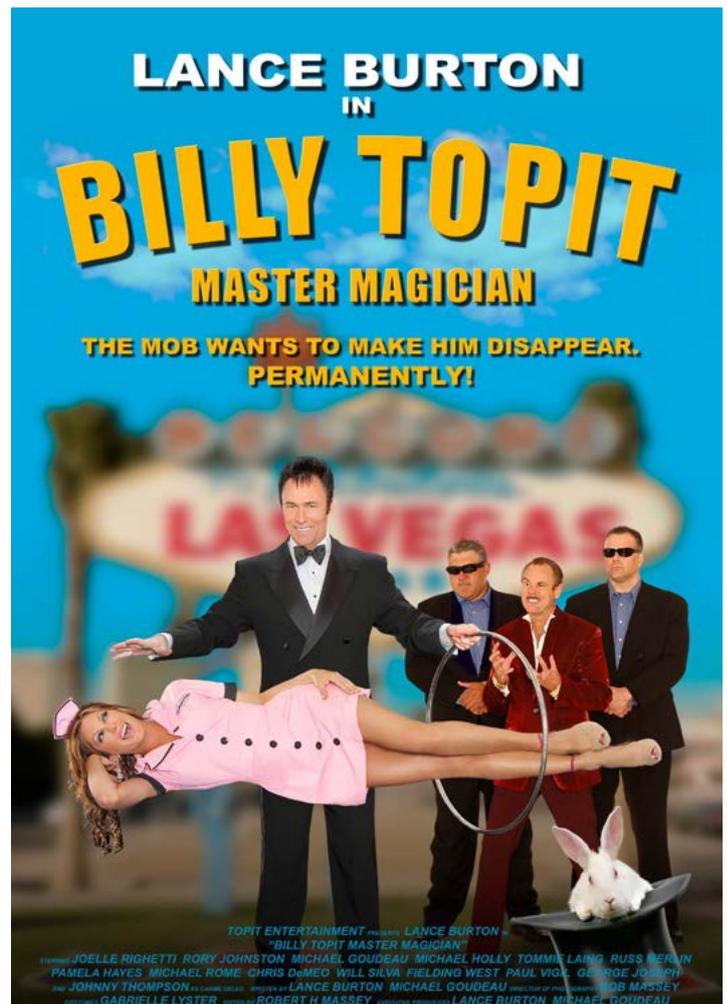
committee said on Wednesday.

Twenty college magicians from around the world will compete for the Golden Great Wall prize at the contest and a Chinese youth magicians' club will be established during the contest.

Several performances will be staged during the three day event, according to the district government.

The first China Beijing International Magic Carnival was inaugurated in Changping in 2012, with more than 50 magicians from 22 countries and regions taking part.

Changping has an ambitious plan for the development of magic in the district, promoting exchanges between magic lovers from home and abroad, and cultivate young magicians, according to Liu Shuhua, deputy government head of the district.



Lance Burton's "Billy Topit Master Magician" World Movie Premiere September 24th at Brenden Theaters in The Palms. Event and Limited

Release to Benefit Local Charities with Red Carpet starting at 4 P.M. and Curtain Speech at 5:30 P.M.

Las Vegas (July 13th, 2015)  
 – Produced and Directed by Lance Burton with screenplay by Lance and Michael Goudeau, “Billy Topit Master Magician” is not a biography of Lance Burton’s life but a fictional character in a fictional setting that happens to be set in Lance’s adopted hometown of Las Vegas. “The one thing Billy and I share in common is this, we both love magic and we both love Las Vegas. I guess that is two things actually” stated Lance.

The independent comedy took over five years from idea to theatrical release and has been Lance’s labor of love since retiring his stage show in 2010 at the Monte Carlo Resort. The inspiration for the movie harkens back to Lance’s childhood. “When I was a kid I saw Bill Bixby in a TV series called “The Magician.” I loved that show. Through the years there have been many films and TV shows with magician characters and some were quite good. I just felt that I could bring something to the table that was genuine. Something based in reality. I didn’t want to do the stereotypical mysterious magician character. That’s why Billy Topit is a struggling magician, even though he is very skilled.”

Lance has a long history in the television and movie industry from his appearances on “The Tonight Show” with Johnny Carson to starring in his own network TV specials to being Magic Consultant on the blockbuster movie “Oz the Great and Powerful,” starring James Franco. “I was fortunate enough to receive lessons from Lance Burton... and I got to have him as my private teacher for weeks, which was great. I look at myself on the stage and there are certain flourishes where I carry myself that definitely come from Lance, who is just a great guy and a great teacher and great magician,” stated Franco in an interview for “Oz.”

The cast of “Billy Topit Master Magician” is full of many of Lance’s friends, most of which are magicians, jugglers, comedians, as well as actors. Louie Anderson, Mac King, Robin Leach, as well as, Criss Angel all make cameo appearances. “When my dear friend Lance asked me to make a cameo in his movie (Billy Topit Master Magician), I was honored. When I heard my scene was a twisted nightmare – I thought perfect – I’m right at home,” said Criss Angel.

While there might be a nightmare scene in the movie Lance went on to say, “This is a family friendly movie that I hope will connect with people all over the world. It is a love letter to Las Vegas. When I am no longer around, I hope Billy Topit will still be inspiring people to visit our city. I am also honored to be able to donate all of the funds raised by the World Premiere and Limited Engagement run at Brenden Theaters to three charities close to my heart, Variety The Children’s Charity of Southern Nevada, Las Vegas Shriners and Nevada SPCA. I hope to spread a little magic around the world with “Billy Topit Master Magician” and here at home.”

For tickets to the World Premiere of Billy Topit Master Magician Tickets \$25 available at VarietySN.org Red Carpet arrivals at 4 P.M. Curtain speech and welcome by Lance Burton & cast at 5:30 P.M. Movie at 6 P.M., Brenden Theaters at The Palms Hotel & Casino Las Vegas.

To view click here:  
<https://youtu.be/3E1vYg6T3dE>

**THE AMAZIN MR. ASH on Vimeo.** [The Amazing Mr. Ash, an award-winning](#)

**short documentary about Chicago’s most famous and beloved magician is now on vimeo.**

The film, directed by local documentary filmmaker Brian Gersten, follows the life and times of Ashod Baboorian: an eccentric Chicago-area entertainer who has owned and operated Ash’s Magic Shop in the Lincoln Square neighborhood since 1985. The business is a veritable landmark in the world of magic, and it’s one of the last remaining magic shops in the city of Chicago.

Earlier this year, Mr. Ash received a lifetime achievement award from the City of Chicago for his remarkable and unexpected career path. At 75 years old – Mr. Ash has a storied history as an Iraqi-Armenian emigrant, a US Army draftee, a country-western singer, and of course as a world-famous magician.

Link to the film:  
<https://vimeo.com/86908002>

Ash’s Film Festival Success

The film premiered at the Chicago International Reel Shorts Film Festival back in October of 2014, where it took home the Audience Award. The film has also screened at Arpa International Film Festival in Hollywood, and Estilhões Film and Music Festival in Portugal. It was most recently awarded with a Jury Mention at the Chicago International Movies & Music Festival back in April.

Director’s Statement:

Like many Chicagoans, I have driven past the corner of Argyle and Western Avenue countless times. It’s a stretch of road that has been etched into my brain since childhood.



Ashod Baboorian, aka Mr. Ash, outside his magic shop on Western Avenue.



This all-star cast of magicians performed some of Angel's most impressive illusions such as a levitation and "Enigma" conducted by Swank, the "metamorphosis" (featuring Lambert and Horsman) and "Submerged" by Horsman, as well as close-up magic (done by Vega), a dog conjuring act by Dominguez, a mind-reading exercise and predictions by Banachek, card manipulation tricks by Vanel, among many others. "The Great Maestro" and "Fifi" provided comedic relief throughout the different tricks and demonstrations.

Source : <http://www.examiner.com/article/criss-angel-breaks-ticket-sales-record-with-his-new-show-the-supernaturalists>

While the majority of the neighborhood is made up of residential buildings with neutral colors, there is one shop that sticks out like a bloody thumb. The bright red façade of Ash's Magic Shop screams out for attention.

After years of passing by the shop, I grew curious. Who was this Ash character? What kinds of things did he sell in his shop? What was his story? One day I decided I would investigate. I parked the car and journeyed inside the shop. My brief visit ultimately turned into a year-long documentary odyssey with the famous Mr. Ash.  
Director's Bio:

Brian Gersten is an independent documentary filmmaker and non-fiction writer from Chicago. He previously graduated from the Salt Institute for Documentary Studies and subsequently interned at Kartemquin Films. Brian's films have been screened at notable venues such as the Chicago Cultural Center, the Full Frame Theater, and the Egyptian Theatre. His writing has been published in the likes of Sunday Salon, Gastronomica, The Examiner,

and Hot Doug's: The Book.

### Criss Angel breaks records with *The Supernaturalists*.

During the week of July 25, 2015, world renowned magician Criss Angel has a major milestone to celebrate. He announced to his fans and followers that his latest magic show, "The Supernaturalists," has set a new record thanks to its commercial success with ticket sales. It took place at The Fox Theater at the Foxwoods Resort Casino in Connecticut. Angel served as the creator, executive producer and director of "The Supernaturalists," which was well-received by Examiner.

On its official Facebook page, it was revealed that "The Supernaturalists" sold over 40,000 tickets, and it is subsequently the "most successful ensemble magic show premiere in history." The line-up of magicians includes illusionist Landon Swank, the "femme fatale" female magician Krystyn Lambert, mentalist Banachek, American escape artist Spencer Horsman, French manipulator Stefan Vanel, Spanish street magician Adrian Vega, dog

conjurer Johnny Dominguez, as well as Angel's assistants from his "Believe" shows at the Luxor Hotel in Las Vegas: "The Great Maestro" and "Fifi."



## Jade Wins Over Fans In Male-Dominated Industry

My first outfit was a tuxedo. Because that's what all the guys were wearing," says Jade, headliner at the upcoming Champions of Magic show in San Francisco.

It taken't long before she realized she could carve her own trail in an industry largely dominated by men. "Wait a minute, I thought, ... I can wear a dress, or whatever I want. I'm a woman!"

In 1990 she won the "International Brotherhood of Magicians' Magic Competition." Over the next two decades Jade would rise to the top, becoming a globally recognized personality. Employing an act featuring stunning costumes — many traditional Chinese gowns such as qipaos (cheongsams) and dragon robes — whimsical and inspiring music, and tricks that emphasized the use of the entire stage, and even the audience, Jade soon found herself with a loyal following. Many of those were young girls. "They weren't many female mentors in magic at the time," she notes.

Then came the invitation...

... to perform for the royal family of Monaco.

It was an unforgettable occasion she tells me, though, laments the fact that she was not allowed to take a photo with Prince Phillip — something that seems unfathomable in this era of social media and the selfie.

Despite all appearances, Jade says she was very shy when younger. Performing for others, often live in front of large audiences, helped her become more comfortable with crowds.

Today she credits that to her career in magic. Meet her in person, and I think it's safe to say, Jade is as wonderfully outgoing as they come.

It was magic or McDonald's.

Fortunately, I had a chance to interview Jade. We decided to meet up at Union Square. It was a warm, sunny day, with, as you might suspect, throngs of tourists taking in the sights. There I found a (very red) fireball of energy. As you'll see in this video, we cover the gamut — Jade's thoughts on the magic industry, how she first got started, and that special feeling she gets when the audience reacts ("It's like a superpower!").

Of course, it wouldn't be magic without the magic.

Watch as Jade performs a couple of tricks right smack dab in the middle of a bustling Union Square. Next time I need to go to the ATM or I find myself thirsty I think I'll just look for Jade instead!

<https://vimeo.com/133504550>

Source : <http://www.starkinsider.com/2015/07/>

champions-of-magic-jade-video-interview-san-francisco.html?utm\_content=bufferf0ec8&utm\_medium=social&utm\_source=facebook.com&utm\_campaign=buffer

**IMPOSSIBLE seeks Magicians, Illusionists and Daredevils for 2016**

**HIT WEST END MAGIC SHOW IMPOSSIBLE SEEKS MAGICIANS, ILLUSIONISTS AND DAREDEVILS FOR STARRING ROLES IN 2016 UK & INTERNATIONAL TOUR**

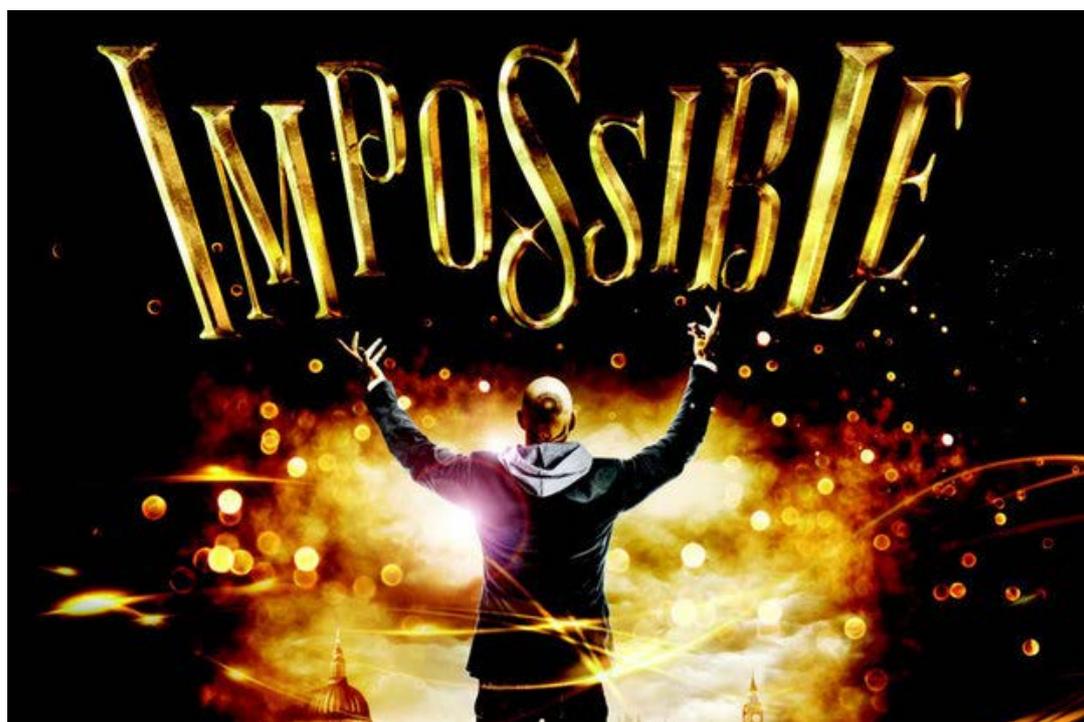
Following the success of its premiere production at the Noël Coward Theatre, the Producers of IMPOSSIBLE, the hit new magic show currently dazzling audiences in London's West End, are searching for professional illusionists, daredevils, mentalists and tricksters to join their spectacular line-up of world-leading magicians for a 2016 UK and International Tour.

Applicants should send a video to [casting@jamiendahryproductions.com](mailto:casting@jamiendahryproductions.com) showcasing their best tricks or stunts and magical prowess, along with their name, contact information

and a photograph by 12pm on Monday, 17th August 2015. The most promising candidates will be invited to audition in London for multi-award winning magical producer and director Anthony Owen during the week of 17th August, 2015.

IMPOSSIBLE is produced by Jamie Hendry Productions, created by Anthony Owen, and staged by Lloyd Wood with scenic design by Andrew D. Edwards, lighting design by Tim Lutkin, sound design by Gareth Owen, video design by Duncan McLean and music by Michael Bradley.

<https://youtu.be/ojyrX-N118I>





## Playing Card Glut?

Aaron Fisher possesses the ability to create, design and develop some of the most original and innovative card magic effects of today. He is also known for his original sleight-of-hand, and his writings on performing close-up magic.

You can read more of his thought provoking articles at [www.aaronfishermagic.com](http://www.aaronfishermagic.com)

I was having a phone conversation with an older magician friend of mine when he flippantly asked if the glut of custom playing cards being produced these days was beneficial.

Initially, I was taken back by this question. For those of us living and breathing playing cards, of course it's constructive. There's no question. However, I realized it must not be as obvious to others who know little about the playing card industry, especially the playing card culture.

So I explained that it doesn't take a psychologist to comprehend that the decks we are attracted to, use for playing and performance and collect in our vaults speak to our own personalities and personal beliefs. They help make us unique, and it's fair to say all these modern decks are simply catering to this meaningful need. They offer a bit of happiness to those who find part of themselves represented within the design, color, and even

texture of the deck.

Maybe it's the same reason why Gus Berens, a printer at Russell & Morgan in the late 19th century, expressed his feelings for a bicycle (the latest fad at the time) on the back of a deck of cards? As they say, the rest is history.

Technically, the rest is innovation. It's single-handedly the most important reason why this so-called glut of custom playing cards being produced these days IS beneficial!

At the grassroots level like Kickstarter, we actively watch playing card projects that the masses want produced. That, in itself, is an innovation. Nonetheless, because of the inherently low risk involved with crowd-funding a project, more avant-garde, ground breaking concepts are put forth. These kinds of ideas won't be attempted by any of the larger card producers who won't risk and/or refuse to use crowd-funding to test what audiences do or do not want.

The Internet encourages fans to connect with artists, which in turn encourages artists to push the limits as to what they can create. It's a beautifully symbiotic relationship. All the while, playing card manufacturers are looking for innovative ways to accommodate.

As a result, forgotten techniques are making major comebacks in modern ways. For example, the idea of incorporating foil into the back design (i.e., the 52 Plus Joker 2014 Club Deck) has re-surged in popularity. With

advances in technology, deck artists are now only limited by their own creativity.

Therefore, I have a hard time interpreting all this as a foreshadow for doom & gloom. To clarify, there isn't a glut of playing card projects. As a matter of fact, we're in a wonderful age of innovation & progress.

\*Special thanks to Jim Knapp for filling in some of my Bicycle history.

**Originally published in the 52 Plus Joker digital magazine CARD CULTURE (Issue #4 - March 2015). If you're interested in collecting playing cards, take a moment to join the world's largest playing card collector's association - 52 Plus Joker. Visit <http://www.52plusjoker.org> for more information.**



FOIL deck

# Engraved

On the table the performer places a key ring with a picture of the Zodiac. When turning it over the spectators' name and star sign is engraved on its back. ENGRAVED can be presented as an ordinary object or an artefact but also as a key ring, a necklace, a watch, a compass or an heirloom. You can change the design of the amulet by replacing the picture inside or attaching either a key ring chain or a necklace chain to the amulet – everything is included.

Anything - a message, a word, a sign, or a number can be engraved on the back. The message is secretly engraved right in front of the audience with no use of stooges, forces, pre-show, dual reality or assistants. The amulet can even be in full view the entire time.

Together with the amulet you receive 20 pictures representing different themes. In the two booklets and the DVD you will have tons of unique ideas and routines - with contributions from Peter Turner, Colin McLeod, Luca Volpe, Bob Cassidy and Lars Peter Loeld.

**This is a winner!**  
-Luca Volpe



**Quite. Simply.  
BRILLIANT.**  
-Colin McLeod



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Dear VANISH MAGAZINE Readers,

Thank you for taking the time to read our article about playing cards which was republished from CARD CULTURE. That's our digital magazine about playing cards, and the people who enjoy them. If playing cards are something that interest you, we invite you to join the 52 Plus Joker Club.

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- Free expert appraisals
- Inclusion within the 52 Plus Joker club roster
- Invitation to the Annual 52 Plus Joker Convention
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Sincerely,

*Tom Dawson*

Tom Dawson  
President of the 52 Plus Joker

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**SHIN LIM**

**THE ROAD TO SUCCESS**  
**BY PAUL ROMHANY**



A close-up portrait of a young man with dark, spiky hair, wearing a black shirt and a red tie. He is looking directly at the camera with a slight smile. The background is a dark red wall.

# The Road To **SUCCESS**

By Paul Romhany

*In a very short time Shin Lim has taken the magic world by storm winning the World Champion of Card Magic at FISM, fooling Penn & Teller on their TV series "Fool Us" and more recently having over six million hits on YouTube in as little as a month. It hasn't been an easy road and hard decisions were made a long the way.*

I WAS FORCED TO  
MAKE A DECISION  
AT UNIVERSITY -  
MUSIC OR MAGIC ...



2015

Reigning FISM World Champion in Close up Card Magic  
FFFF People's Choice  
IBM People's Choice Award for Best Close-Up Magician

2014

North American FISM Winner  
IBM Close-Up Magician of the Year  
IBM People's Choice Award for Best Close-Up Magician

2013

FFFF People's Choice  
North American FISM Winner  
IBM Close-Up Magician of the Year  
IBM People's Choice Award for Best Close-Up Magician

2011

World Teen Champion for Close-Up Magic in Las Vegas

Since taking up magic seven years ago, Shin Lim has become one of the most celebrated magicians in the world. His social media videos including Instagram and YouTube have gone viral with millions of views, and his crowning glory happened last month when he became FISM Champion for Close-up Card Magic. A week later he went on to win 1st Place for Close-Up Magic and People's Choice Award at the International Brotherhood of Magicians Convention. He was also recently seen on Penn & Teller's hit TV series "Fool Us" where he not only fooled Penn & Teller, but gained the respect of magicians around the world as the Internet was abuzz with glowing remarks. Shin has set new standards for the way magicians and the public view card magic by elevating the art to a refreshing level not seen since Cardini. Shin's passion for

music, film and magic has made him an unstoppable force, and I was honored to sit down and have a talk with him after his recent success.

I first met Shin in Brazil in 2014 when we were both performing at a convention. I distinctly remember seeing him perform and thinking to myself, "here is a performer who understands the art of storytelling." With only a deck of cards, no talking and music that was timed to perfection he created an awe-inspiring feeling of wonder. I felt I was watching a movie in real time.

To fully understand Shin's incredible success and his thinking behind the creation of magic it is important to look at a little of his background. Shin was born in Vancouver Canada and moved to Singapore with his parents at the age of



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MY MINDSET  
FOR COMPETITION  
WORK IS  
SEEING MYSELF  
GETTING A  
STANDING  
OVATION.

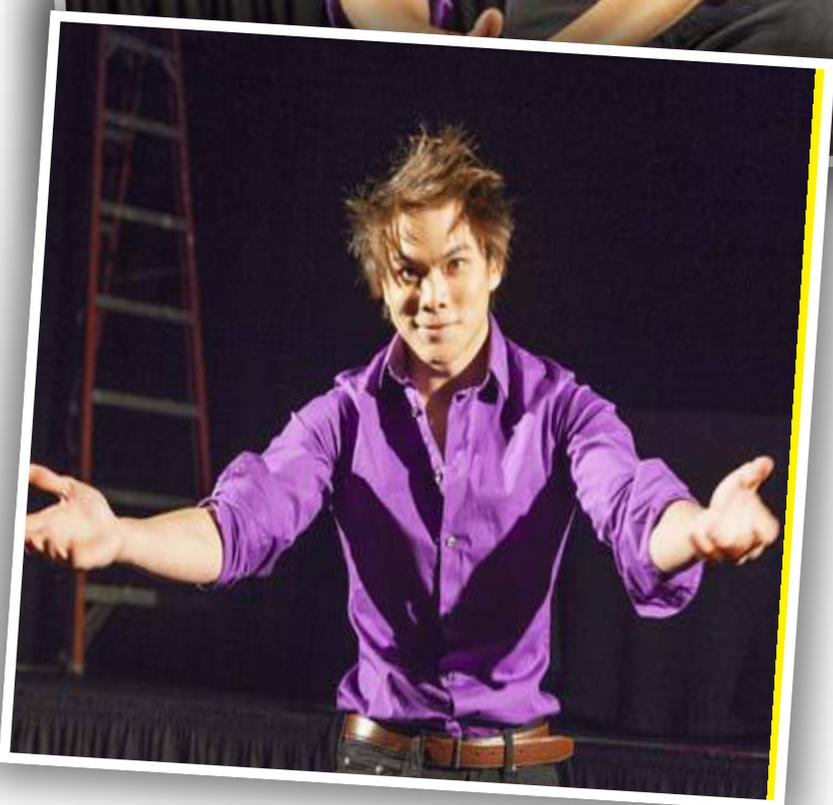
six. Years later they moved to Massachusetts in the USA where he currently lives.

Like many young guys at around 15 or 16 Shin became interested in magic because he thought "it might be a good way to pick up girls." Unfortunately, his double lift and second deal didn't really seem to help him much in that department, so he bought a trick from Ellusionist thinking that would improve his chances. However, that didn't work too well either. He does admit though, that magic helped him improve his social skills and build up his confidence.

Shin went to University to study music and film, a double major. During his time in College he had very little time for magic because of the pressure on him to practice. His major was classical performance in piano with the goal of becoming a classical pianist. Midway through Shin's degree he ended up with carpal tunnel in BOTH hands. From my own experience, I know how intense a music performance degree can be. I've seen other musicians end up with this and sadly their careers as world-class pianists were shattered.

Carpal tunnel syndrome occurs when the median nerve, which runs from the forearm into the palm of the hand, becomes pressed or squeezed at the wrist. The median nerve controls sensations to the palm side of the thumb and fingers (although not the little finger), as well as impulses to some small muscles in the hand that allow the fingers and thumb to move. The carpal tunnel - a narrow, rigid passageway of ligament and bones at the base of the hand - houses the median nerve and tendons. Sometimes, thickening from irritated tendons or other swelling narrows the tunnel and causes the median nerve to be compressed. The result may be pain, weakness, or numbness in the hand and wrist, radiating up the arm. Although painful sensations may indicate other conditions, carpal tunnel syndrome is the most common and widely known of the entrapment neuropathies in which the body's peripheral nerves are compressed or traumatized.

In Shin's case the doctor didn't want to do surgery because he was too young, and the chances of it coming back were high. He was given a 60% chance of it returning when he reached 35 which meant surgery was ruled out. At the age of 20, while in the middle of a music degree, he was forced to make the choice to



*Photos on Right taken at S.A.M. by Dale Farris*





perform magic or music. Thankfully for us, magic won out. Being a skilled musician does have its advantages, as it enables some incredible dexterity with the fingers due to the years of practice. This certainly was the case with Shin. Shin himself says that all the years of performing and practicing piano and theory have influenced his magic in the sense that he was able to instinctively synchronize his magic to the music. Every beat and movement is justified through the music.

Shin still lives with carpal tunnel syndrome and is very aware of how much practice he can or can't do with a deck of cards. Two months prior to his FISM performance he was unable to practice or perform his award-winning act due to illness. During FISM his health was not 100%, yet he was still able to pull off an incredible performance. Because of his hectic schedule, he's now in demand all around the world and is trying to find the right balance between rest and work.

Shin's second major at college was Film. It has always inspired him, and you can see it in much of his current work including the FISM act. Both music and film indirectly influence his style and how he presents his magic. If you watch the Penn & Teller clip you will get a greater understanding of this: - <https://youtu.be/EAN-PwRfJcA>

Even though he works mainly with cards his performances are aimed at theatre venues where his act is projected on to a screen. When working with him in Brazil I was standing at the back of the room. It amazed me how people would not take their eyes off the screen while Shin was performing. It seemed that every second of his act was so well timed and synced to the music that the three elements of magic, film and music produced the most amazing piece of theatre. He's found a way to take what has always been essentially close-up magic and turn it in to a theatrical performance with an audience of over a thousand.

Shin has always received strong audience reactions when performing his act in large venues. Most people might find this surprising. It all comes down to how well you structure your act so you can keep an audience engrossed in what you are doing. It's like watching a great movie when all the elements come together to give you an incredible experience.

Shin has two main acts that he performs. The first is a series of incredible effects. The final effect is smoke from the mouth and a card change inside a plastic bag. When he set out to design this particular act he worked it so it wasn't angle sensitive and could be viewed 180 degrees. As time moved on and he was working more theatres and using screens he quickly realized he could change his act and 'choreograph' certain things that would make the magic much stronger. His 'black

art' routine is designed just for the camera. The other advantage Shin has is that both his main acts are all silent, which enables him to travel the world.

I think his background in film has helped him to convey to an audience what story or plot he wants to get across. This would be a great exercise for magicians in general, to set about writing a short plot or script and telling it without talking. In Shin's case he found he was able to convey emotions through the music he used. Having the right piece of music tied in with synchronicity are two major aspects of his magic. You can also see this through the many different trailers for magic tricks that Shin produces. Every movement and every beat in a piece of music works hand in hand to produce a powerful piece of film. I think people would be surprised to find out how many of today's trailers for magic are being edited and produced by Shin.



Interestingly, in the latest Penn & Teller Fool Us one of the comments from Penn was he felt like he had just watched a movie with a beginning, middle and end. Shin's goal at the outset was to use indirect movements that will subtly tell a story with a plot to it. Music and film to Shin are equal forces, but different in affecting his magic. Shin's advice to others is to let other art forms into your life and let that play a role in your performance. A great example is Chris Angel who always wanted to be a rock star. He definitely was able to channel that through his magic and became a rock star magician. Shin always wanted to be a director and when you watch his performances, or even his trailers for his magic releases, you will see the influence from his film studies. He channels that through his magic. Shin believes that other art forms make your magic interesting.

Both Shin and I have a similar upbringing with music

and we both realize how important it can be to enhance an act. In Shin's case, when he is developing an act it is the music that often comes first and helps define the routine. At the outset he will have a basic list of ideas in his mind from color changes, vanishes, etc. However he lets the music guide him where to place those. The first thing Shin looks at when choosing an orchestral score is what type of copyright it is under. Great advice when looking at music because you never know where your act will take you, whether it is television to world stages.

The next step in Shin's process is listening to where the beats are in the music and where the crescendo is. Crescendo is extremely important because it will often lead to the most dramatic and strongest moment of a routine. With an understanding of the magic and allowing the music to guide him, Shin lets his mind wander as he listens to the music and creates an act.



A prime example is his '52 Shades' routine where he was listening to M83s "Outro" and could visualize a blank deck and smoke appearing, and then the deck paints itself. From this came an entire color change deck sequence and an act that took Shin around the world. View it here:-

[https://youtu.be/CfmKMV\\_a0nw](https://youtu.be/CfmKMV_a0nw)

Some might say that Shin is the future of magic. I would say he is CURRENT in magic and what is happening right now with YouTube, Television and Multi-Media. His out of the box thinking and use of techniques are forging the way for others to create magic that is performed live and viewed on a screen both television and online. This makes a lot of magic now accessible to a large audience as well as using various techniques such as black art. In the past this type of magic was very limited and used mostly in stage productions. Shin has brought it to the forefront, still in theatres but in a close-up show.

The advancement of technology has also seen a jump in CGI magic tricks on YouTube, which today is where a lot of people now watch magic. Social media is becoming the place for people to view magic and they are expecting a lot. Shin certainly understands this and has a great following on these forms. However, he still has to compete with those using trick photography and that target audience is expecting more and more impossible things. An example is his fantastic Twisting The Aces routine, which he spent two years working on, but even this can't compete with an Instagram video where somebody uses CGI to make a cat come out of a card box. So is the future of magic going to be all technology based? Not according to Shin. He feels that the future of magic will be more skill based. You only have to look at how Cardistry and flourishes have taken off in the last few years. Shin feels that more and more people appreciate skill-based talent and he finds this very exciting. In less than a month his Penn & Teller YouTube clip has had over six million views and the numbers are growing daily. The more people see this level of skill, the more magic will get its respect back.

The popularity of Cardistry amongst younger people has also changed the magic business. Shin's expertise at this came in handy during a live show in China when a camera broke down. Because he didn't speak, and did not have a microphone on, he had to think on his feet. He ended up performing flourishes, and found the audience really appreciated this skill. Shin is a rare case of somebody who actually performs for a



real audience when it comes to card flourishes. The majority of kids practicing this skill today will only do it in front of a web cam. It's a very different frame of mind than a working magician who needs audiences to feed off. Shin is right in the middle of both of these schools of thought: performing for the camera and also for live people. Shin feels that he needs a live audience and this is the reason he does what he does.

Shin has a new project coming out soon which will provide a huge benefit to the magic community. The concept is to release prize-winning acts from FISM who will reveal not just the complete show, but the structure, character, what goes in to designing and act, and everything that makes it a success. This series will be invaluable because it will be a chance to see how others start with a concept and take it to the final stage. Books and DVDs don't teach the thought processes that goes beyond the tricks. If Shin can reach the younger magicians with this series of DVDs then our art form has the opportunity to grow. Magic amongst younger kids has been focused on buying one trick DVDs and then performing that trick on Instagram or YouTube. There is definitely a market for something a little more substantial, and this will hopefully help the kids as well as magic in general. For Shin the transition between effects is extremely important and something he sees lacking with magicians who perform on social media.

Shin's rise to fame might seem like an overnight success, especially with what has happened in the past two months, but it is only through dedication and hard work that he has achieved his goals in such a relatively short time. He has a mind that never stops working and never stops creating. The day Shin decided to forgo his life dedicated to becoming a concert pianist was the day magic gained a young master who is setting new trends and helping bring back respect to our craft.

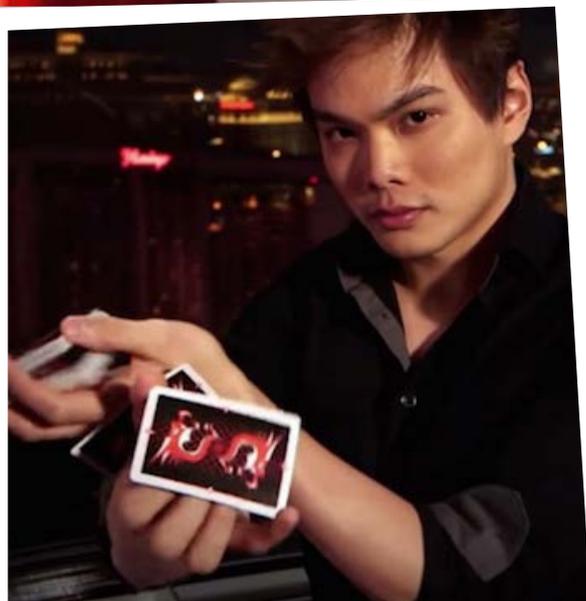
A NOTE FROM PATRICK WOLFORD from Murphy's Magic Supplies: -

*I brought Shin to Murphy's back in 2011 and we have worked very closely ever since. I have always loved Shin's approach to magic. He doesn't approach magic in the same way that most do. Shin squeezes every bit of thought, creativity and emotion into everything he*





*Photos: Thank you to Shin Lim for allowing VANISH to use these photos.*



*does. This not only shows in his performances but in his products as well.*

*For example, in his effect Think he took a classic plot (CAAN), took out all of the "moves," and increased the impossibility of the effect by having the spectator handle the deck the entire time. He has done the same thing with other effects, such as The Switch, SSS, The Vanishing, etc. Many magicians have been skeptical of Shin's Talent because they have only seen him perform on television or on video. I've seen him leave skeptics in total amazement in the hallways of conventions. It's the*

*funniest thing. He leaves them with their mouths hanging open. He can back up everything he does in his videos, etc. with a live performance. Shin is a one of a kind performer, producer and person. I'm pleased to consider him a close friend.*

Patrick Wolford  
Murphy's Magic Supplies Inc.



the

# AT THE TABLE

EXPERIENCE

**AUGUST:**

8/5 Titanas  
8/19 Peter Eggink

**SEPTEMBER:**

9/2 Tom Wright  
9/16 Bobby Motta

**OCTOBER:**

10/7 Bobby Maverick  
10/21 Martin Lewis

**NOVEMBER:**

11/4 Anton James  
11/18 Andi Gladwin

**DECEMBER:**

12/2 Marcelo Insua  
12/16 Woody Aragon

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# CardARTISTRY of Lee Allen

## The Full Deck Challenge

The word used to describe the non-magical, artistic manipulation of playing cards is generally called Cardistry. The word used to describe Lee Allen's work where he works predominantly in the medium of fine pen and creates bizarre 'scribblings' on cold pressed prestige paper to produce hyper realist drawings, could very well be called CardArtistry. Lee is an artist who has set up the Full Deck Challenge where he uses a technique known as Hyper Realism to do draw an entire deck of playing cards featuring original cards from around the world.

Lee graduated from Upper Bann Institute, Ireland with a Distinction in Fine and Graphic Art in 2006. In recent years has turned his attention to showcasing his art starting, now working on a full deck of 54 playing cards supported by magicians / cardists such as Dan and Dave Buck of ArtofPlay; Theory 11; Chris Ramsay; Benoit Perviot; Magic Singh; Laura London; Daniel Madison

and many more. The FULL DECK CHALLENGE will feature fifty-four pieces of art, each one a different playing card front and back. The photos included in this article showcase a few of Lee's drawings.

Lee's original idea was to use one deck of cards that he had purchased from a local corner store and draw each one of those, however he soon realized that there is an vast range of deck designs available so the project ended up taking him in a different direction. As he started to research back designs he realised these deck designs were pieces of art themselves, and so he set about contacting people online to see if they were interested in having one of their own backs featured in his series of 54. His work will eventually be exhibited and Art Of Play have offered to help him with this in the USA.

The work itself is done using very fine pens and very fine scribbles that from a distance show the card in a 3 Dimensional form. The term used to describe Lee's

technique is Hyper Realism which produces an almost photographic like sketch. Hyperrealism, although photographic in essence, often entails a softer, much more complex focus on the subject depicted, presenting it as a living, tangible object. These objects and scenes in Hyperrealism paintings and sculptures are meticulously detailed to create the illusion of a reality not seen in the original photo. That is not to say they're surreal, as the illusion is a convincing depiction of (simulated) reality. Textures, surfaces, lighting effects, and shadows appear clearer and more distinct than the reference photo or even the actual subject itself.

It takes Lee almost four days to complete one card from the time he wakes up until the time he goes to sleep. His main fear is that by the time he finishes the entire deck of 54 cards he will look back and not like any of his earlier work, something that can happen to any artist. The goal is to have an entire deck of cards with each card showcasing a different front and back design. Lee is very open to having people sending him their own designs and cards so he can include them in the project. There are also plans to showcase all the drawings in a coffee-table book as well as having an exhibition. This would also make a great touring exhibition for magic conventions around the world.

If you want to follow Lee's progress then currently the only platform is through Instagram at "leesins-tagamy." His email is meg.co.uk@googlemail.com



# MAGIC & SOCIAL MEDIA

## THE DOGS BARK BUT THE CARAVAN ROLLS ON...

By Nick Lewin



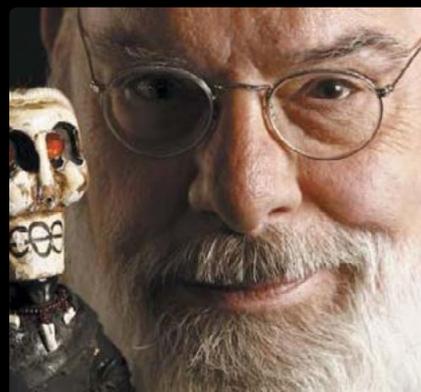
I thought it might be an interesting idea to take a highly organized, methodical and scientific research on a carefully selected cross of members of the magic community about their feelings on current interaction between social media and their lives. OK, what I actually did was choose some people at random from the address book on my computer and asked them to briefly describe what they love and hate about the relationship between magic and social media. This is close enough to science for the Internet, where Wikipedia has replaced the Encyclopedia Britannica as a definitive resource for answers!

The other question I asked my participants was to give a one-word description of the synergy between magic and the social media. I learned one important thing from my research, for the most part magicians have no idea of the concept of briefly or one-word! In order to keep this article from becoming a book I have had to do a little editing. I really appreciated all the responses and want to share all of them with you in full at some future point in my blog [www.remarkablemagic.com](http://www.remarkablemagic.com) Until then please accept my apologies if your response was shortened, adapted or fails to appear in this particular article.



### TELLER

"The world has become one gigantic magic convention. I love it. It's marvelous to be able to share obsessions — to teach, learn, argue, and love — unconstrained by geography."



### EUGENE BURGER

Performer/Author

This may or may not surprise you but I do not deal with social media at all. No Facebook or Twitter. As the Romans said, "Resist the beginnings!"

I have tried to be very careful to preserve the original tone and intent of the individual's feelings when I have had to be selective in my editing. As you can imagine there was a great deal of duplication in these responses, so let's begin by stating that we ALL seem to love the good magic on the Internet that glistens like diamonds in the pathway. Just as emphatically, the 'bad' magic and exposure that clogs up the digital highway is universally deplored and despised.

The lack of any universal guidelines or governing body make it important for a little self regulation to avoid cluttering up digital landscape with magical debris. Just because you have an iPhone and an Internet connection doesn't mean you have to post that video. Magician, writer and producer David Regal put it succinctly, **"Bad magic is bad for magic – good magic is good for magic. So, if the only thing people see is bad magic, our art – which is already frequently misunderstood – is cheapened."**

I had a pretty sneaky feeling that the replies I received would be influenced, in a significant fashion, by the age of the person responding. I was largely correct in my expectations that the younger participants in my informal survey would be more enthusiastic about social media than the more mature participants. Younger folk have grown up with the World Wide Web as part of their lives and can't imagine life prior to it. I was also not surprised to find that members of an older demographic who had mastered their part in social media were delighted to find themselves in a new society where your physical

age can only date you if you choose to let it.

One veteran magic superstar, Paul Daniels, shows exactly why he is still at the very top of his game and stays there by understanding and mastering the contemporary tools. Says Daniels, **"What do I LOVE about the influence that social media is developing on magic? "The biggest advantage that social media has provided for those who are in the BUSINESS of magic is that advertising, whether paid for or merely by informing the public regularly of what you are up to, increases the public's ability of who you are, what you do, and how to find you. I use Twitter linked to Facebook, YouTube and Vimeo, and have recently added Instagram to the mix."**

My favorite quote gleaned from the ongoing correspondence was from one of the entertainment industry's smartest managers, Rick Marcelli, founder of The Marcelli Company. Rick has a long and distinguished career that embraces almost every facet of the entertainment industry. In a future issue I am hoping to persuade Marcelli to share more of his advice and knowledge about the role of management for the performer. Marcelli has represented actors, writers and comedians in his illustrious career, however of particular interest in this particular story is the fact that he was largely responsible for shaping and launching the careers of magician's such as David Copperfield, Jonathan Pen- dragon and Rudy Colby.

Marcelli is a frequent guest lecturer at UCLA on the topic of entertainment and social media. In a recent lec-



#### DAVID REGAL

Performer/author/producer

"I love that the bar has been raised. It's not important to discuss the huge amount of bad/ embarrassing magic that fills social media. What's important is that the relatively slender amount of excellent magic has been brought forward as well."



#### WES BARKER

Performer - Stunt Magician

"I love that social media breaks down all the barriers. Before social media you had a very limited way of showing your skills. You can now show the world what you do easily"



#### LUNA SHIMADA

Performer

"What do I HATE about the influence that social media is developing on magic; a false sense of self and false sense of identity can develop. One can lose themselves in delusions of grandeur quite easily in this context."

ture he shared a statement that cut right to the heart about the matter of age and the Internet. He said, ***“To many people, the Internet represents change and the older you get the less you embrace change; but the only thing worse than change is becoming irrelevant.”*** Powerful words. Rick has signed his last seven acts because of their presence on Facebook and each one of them is a non-American act. He is able to sit in his office in Los Angeles and book his international clients on dates across the globe. This is a phenomenon that we could only have dreamed about twenty years ago.

Says Marcelli, ***“I use the tools of the moment and Facebook and YouTube are the most powerful form of marketing and promotion currently available. I want to go fishing where the fish are and Facebook is my fishing rod. However as a personal manager I am only as good as the tools my clients give me and if they supply me with good video material, on social media, that I can easily share, then we have the start of a powerful collaboration.”*** I was interested that Marcelli in no way found his role as a personal manager threatened by the fact that performers could now promote themselves so easily via social media. ***“There is an entire generation of performers whose heads are buried in their computers but have never fully mastered the art of communicating on the phone or in live meeting. That is where my job begins.”***

My other favorite quote from my correspondence came from Teller (I am sure I have no need to say of Penn & Teller fame) who put his enthusiastic embrace

of social media in this manner, ***“The world has become one gigantic magic convention. I love it. It’s marvelous to be able to share obsessions — to teach, learn, argue, and love — unconstrained by geography.”*** Another complimentary response that really hit the mark came from David Regal on why he loves social media, ***“Immediacy. Magic is affected by the instant distribution of ideas, methods, and plots. At its best it’s a creative ferment. In the past this could only happen at gathering spots, small groups “sessioning” or audiences at conventions. Now, the world gathers.”***

Another top magical thinker Richard Webster is ultimately very positive about the future of magic on social media, ***“What is the synergy between social media and magic? In one word, I’d say confused or muddled. However, I’m hopeful that long term I’ll change that to beneficial, supportive or helpful.”*** Geno Munari the founder of Houdini’s Magic Shops gives the key to how this development may take place, ***“Social media makes the successful story teller better and separates the women/men from the hobbyists. More writing creates better writers. Social media requires good writing to hit the nail on the head. Hitting the nail on the head is the key to success.”***

Does YouTube exposure result in increased bookings? Well according to Rick Marcelli it certainly can, and according to “The Inventor” Kevin James



**PAUL DANIELS**

In one word, how would I describe the synergy between social media and magic? Interesting.”



**TONY CLARK**

Performer/producer

“The challenge I’m finding with consulting on TV and Film projects is that the producers are getting jaded or desensitized to magic. Even if I create an original piece of magic, the producers sometimes think they’ve seen it even if they haven’t because of the overwhelming amount of magic seen on Social Media. ”



**BRUCE GOLD**

Performer/Booker

“Living in Los Angeles has the same effect as a strong cocktail; it just makes people more of what they already are. I think the same is true of social media. ”

it did, *"I first experienced its power when I was on America's Got Talent and my Operation Illusion went viral. Talent agents from all over the world were googling best magic on AGT and I would pop up. I still get lots of gigs from that video. The Social Secretary at the White House found me there! Anything that can help you stay connected to fans is also very good."* Tobias Beckwith, author/co mystery school founder adds, *"As someone marketing magic and magicians, I'm all for it. Having a good commercial promo online and available for either finding or sending to a client with just a click—that's fantastic. More than one booker has "found" one of my clients online, and called to hire them. Gotta' love that!"*

Social media is also a great tool after you land the gig, as illusionist Rick Thomas comments, *"The ability to promote the show on a massive scale in a quick and simple way for virtually nothing."* Jeff Hobson adds, *"If you're a traveling performer and have to put butts in seats, social media is a must. Otherwise, I think it's mostly an interesting way to pass*

*the time.* "While on the topic of passing time, Levent quite correctly observes, *"The enormous amount of time consumed by social media. Time, which in my opinion could sometimes be better spent: reading a magic book, practicing a sleight, developing a routine, performing for people and being present in the moment."*

Another performer who has hosted a highly successful long running show weighed in. Steve Spill, creator and star of Magicopolis commented in a quirky manner, *"Personally I hate social media and would never use it, but professionally I love it as an advertising vehicle to promote tickets sales to my show. It's like a Petri dish. That's a little dish where you grow colonies of germs, microbes, et cetera. Facebook is like a Petri dish."* I've never thought of the social media as a petri dish but I rather like it! Other interesting and offbeat observation came from Rolando Medina who observed, *"It is a perception filter,"* while Bizzaro put it another way, *"Quite frankly, magic and social media is the new Wild West!"*

Mac King, whose Las Vegas show has become legendary, responded—*"It's not that I have a "love/hate relationship with social media. It's that I don't have much of a relationship at all. I don't constantly post things. I don't regularly check out my accounts and see what others have posted. I know that I should do more, because I know that people feel that it's important. And I'm trying to do it a bit more often. And I know there are consequences for my indifference. Here's an example. For the past 12 years or so I have won Las Vegas Review Journal "Best of Las Vegas" awards in at least one and sometimes as many three categories. This year they went to Internet/text voting and didn't care about stuffing the ballot boxes; they seem to be interested in collecting emails and cell numbers for their database. I completely understand their position, but because of my lack of social media acumen and my hesitancy to campaign for an award, this was the first year without an award. Anyway, I'm trying to do better. I do use YouTube a bit for*



**BOB FELLOWS**

Performer

Mark Wilson pointed to the door.  
Doug Henning opened the door.  
David Copperfield walked through the door.  
Social media has closed the door.



**JASON ANDREWS**

Performer

"The effect of social media is fleeting. News and information comes and goes so quickly. One needs to constantly produce new content to stay visible and relevant!"



**RICK GERBER**

Performer

"As for audiences Googling the solutions or answers to magic effects, if someone is willing to take the time to try and research how an effect is done, more power to them. We as magicians do it all the time."

*audition-type purposes and I have recently started actually paying attention to Facebook. But it's so crazy time consuming and I have a show to do and a wife to be a husband to and a daughter to be a father to, so my time is pretty tight."* That said, in my opinion, Mac's success as husband, father and performer make up for any award that might be missing from his wall!

Richard Kaufman ---a man I enormously respect as both a writer and as editor of the iconic magazine Genii responded to my three questions with admirable economy and precision of words,

- 1. I love the fact that social media makes magic available to millions of people.*
- 2. I hate the fact that the people who are viewing the magic on social media have no frame of reference by which to judge what they're seeing.*
- 3. (The synergy) can't be described in one word, but I can give you four: "Simultaneously wonderful and catastrophic."*

Another celebrated writer and editor Matt Field showed his ability to say a great deal with the minimum of words.

*"I love the fact that YouTube allows people to see great magicians of the past, like Tommy Wonder and Cardini, whom they might not have been exposed to. The magic boards (Genii, The Second Deal, Magic Cafe) allow for discussions to take place.*

*I hate the fact that poor performances and inane reviews by newbies clutter*

*YouTube and the Magic Cafe. People erroneously believe that a YouTube video can replace reading and learning from a book. In one word, how would I describe the synergy between social media and magic? Inevitable."* That was my favorite one word synopsis yet!

As I suspected when I started to gather input for this article there is a distinct love/hate relationship between magicians and the social media. However, there is a general agreement amongst those of us in the business side of marketing magic that it is a sales tool that cannot be ignored! Susanne Lewis of Magikraft Magic says, *"Social media can be informative and addictive - the problem is to hold the balance and sort through the crap, picking out what's actually worthwhile. I wish I had a pre-sorter! It works amazingly for advertisement but you have to try not to overload your customers or they run. Main statement - as much as you might hate it privately - you can't ignore it for your business."*

I also particularly enjoyed Todd Robbins take on the questions I posed, *"P.T. Barnum stated that the public needs to have seven contacts with an idea before it makes any impact. In days past that was the job primarily of traditional media and word of mouth. Now, social media has taken over as the primary source for the dissemination of information. In regards to magic, social media can be a blessing*

*and a curse. Magicians are eager for fame and social media can help bring that to them. But magicians also fear that their secrets will be exposed, and social media is more than willing to provide that too. Because it cannot be completely controlled, social media is like fire in that it can be of great service or burn you badly. The challenge is make it do your bidding. And how you can be the master of social media and not the slave is a secret few have figured out.*

*What makes social media so mercurial is that everyone has a voice, a vote and an opinion, and though some have more weight than others, the differences are not significant. Social media is a high tech element of word of mouth, but unlike traditional word of mouth, social media can spread an idea around far and wide instantaneously, and the results can be felt almost immediately. Although it will constantly evolve in the role it plays and how it is delivered to us, social media is here to stay."*

I want to thank everyone who shared his or her thoughts on this very timely topic. I also think it is appropriate to note that two of my very fastest responses were from magical philosopher extraordinaire Eugene Burger and Stan Allen the esteemed editor/publisher of "Magic Magazine. Both Gentlemen told me that their interaction with social media was somewhere between zero and non-existent. The fact

that their responses were so immediate reminded me that true and timely communication has little to do with social media at all. An email or a phone call can often get the job done in the best manner possible!

I just want to throw in my own two cents on the questions I posed, *"What do I love about Social Media and Magic? It is so international and immediate.*

*What do I hate about Social Media and Magic? A lot of the writing and magic presented has no relevance and context outside of social media. It sometimes makes me want to strangle people! How to sum up the synergy between Social Media and Magic? Well worth watching how it progresses!"*

I am going to leave the final word to my wife Susan who summed it up very nicely when she described social media in one word as **"Intoxicating!"**





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# JOHN CARNEY A PHENOMENAL SUCCESS!

John Carney's Revizzit experiment has already paid off big time, and the curtain is far from closing on this stage. The video collection has sold over 200 copies at \$95 each (you do the math!) and unlike traditional book or DVD sales, this unique, "streaming video ebook" is almost 100% PROFIT!

Released in January of 2013, *CARNEY 2013 - Exclusive Secrets* is a 12 part video instruction series. Customers receive an eBook that is magical itself - a new video appears in it's pages each month. - Twelve lessons covering everything from close up to stage magic. Along the way, you also learn indispensable lessons in technique, presentation, and creativity. Each video is a trove of insight and commentary, with a rich, documentary style approach. The book remains available to the customer forever, and is safely stored in the cloud so it can never be accidentally lost or deleted.

John self-produces each episode in his own home with a simple setup, and edits the videos on his computer using iMovie. Publishing this video series on Revizzit provided John with many benefits. Unlike his previous DVD productions, there was no overhead from printing and storing DVD media. He also had no shipping expenses, no

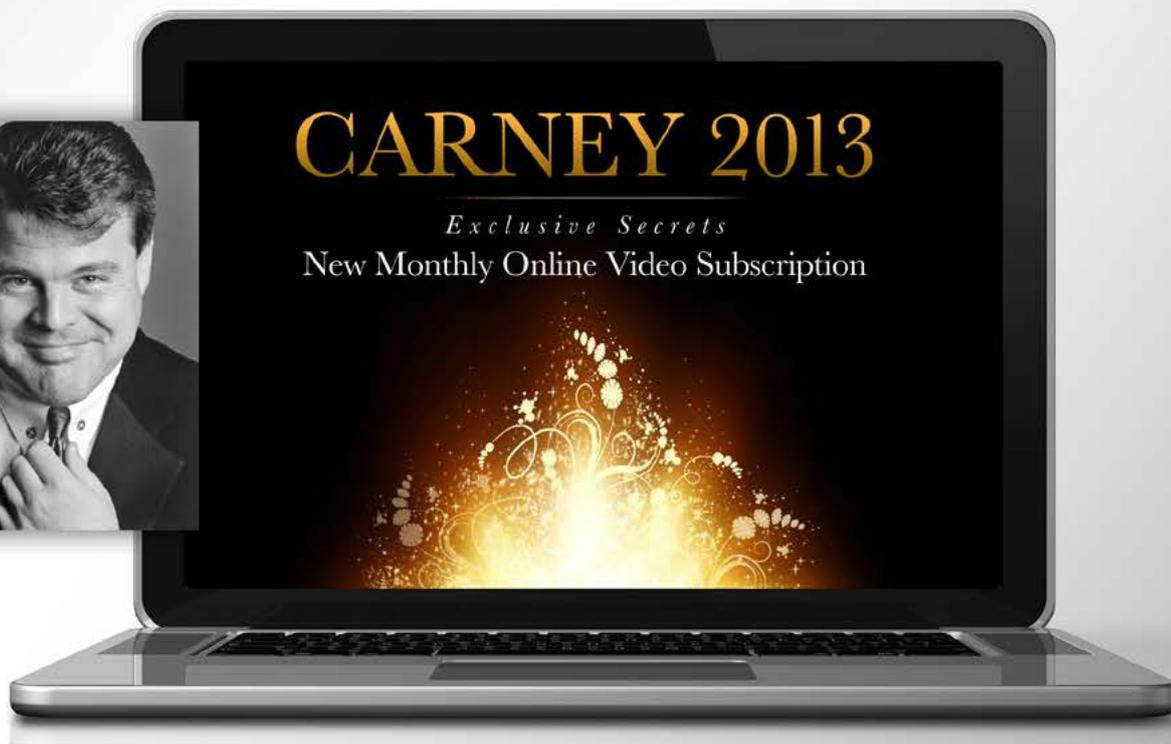
time spent fulfilling orders, and international customers were pleased to pay the same price as the USA customers. In addition, Revizzit's unparalleled protection of content, including screen-capture identification, meant that John could focus his energy on producing great videos rather than worry about unauthorized sharing.

When asked if he would recommend the Revizzit platform to other creative magicians, he said, "Revizzit is a game changer. I have controllable, one time costs to produce my videos, but none of the hassle and expenses of postage, addressing, customs, and physical delivery of products. I produce it, and money just shows up in my bank account!"

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# Jeff Hobson



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# TEN LITTLE SECRETS

John Carney wrote "There's not one great secret ... there's a great many little ones" in his fabulous book Carneyco-  
pia, while talking about the many people who approached Dai Vernon hoping for the "One Great Secret" to help  
their magic. And it's just as true in creating success in your magic career as it is in creating success in your magic  
performance. Here are ten little secrets...

## HECKLING

**"I do actually have a list of wise cracks for clever hecklers, but I'm afraid you Sir, don't qualify!"**

Getting heckled during a live perfor-  
mance is something we all have to face  
at some point. Six year olds at a birth-  
day party, young dudes at a comedy  
club and cynical corporate types at a  
dinner can all feel the need to "add" to  
your performance.

Many years ago in MagicCoach we  
published a terrific article by Stan Da-  
vis, looking at children aged from 4-7  
and the reasons they heckle. This can  
be found in the MagicCoach100 eBook  
and on the website. I'll stick to the  
adults this time with some tips suitable  
for Comedy Clubs and Corporate.

As some background, I spent many  
years working the booming Stand Up  
scene of the early '80's, at the estab-  
lished comedy clubs and touring the  
country with various headline acts of



- **Nasty or not?**
- **Is the line funny?**
- **The heckler is live a river.**

the day . This was a set of guide-  
lines I always tried to follow.

Firstly, determine if the com-  
ments are nasty or not. Are they  
"with you or against you?"  
If the comment is good natured  
banter then the worst thing you  
can do is come back with an  
inappropriate "line". You can lose  
more friends than you gain.

If a line is funny, tell them so and  
move on, retaining the flow and  
momentum. You use that energy  
and byplay to build.

If it's nasty, I never acknowledge  
or respond straight away.  
Darwin Ortiz summed it up nicely  
in Strong Magic. "When you re-  
spond to an interruption, you are

giving them permission to interrupt again”.

The first thing to remember is that maybe only a small percentage of the audience heard the remark anyway. And you have the power. If it is heard by all, then you have to sense the feeling in the room. If this person is in a minority then just continue on. If they persist and the majority are still on your side then your position is getting stronger. When people in the audience start looking at the heckler or telling them to shut up, then is your moment. Then if you deliver a line, choose one that talks to the whole audience rather than the heckler. They know who you are talking about.

What about the situation where it seems the whole room is against you?

When you start sweating from places you never know you could. Glance around the room and find the one person who seems to be enjoying it. Or hating it less than everyone else. They are your key. Work on them. Charm them and win them completely over. Then, the person on each side of them. Then their table. Their corner of the room, etc. A hostile room can be conquered one by one, or at least enough for you to do your time and complete your job.

The heckler is like a river. They can't really be stopped. You can change the direction, shape it and sometimes control it, but never stop it completely. When you acknowledge this fact, you can apply it to your performance and how you deal with hecklers. Like the ju-jitsu warrior, you use the energy and momentum by deflection. Turn it to your advantage.

To finish, here are a 6 fairly mild lines that might be useful in your repertoire. A larger collection can be found in *The Secret Notebook of Mr Hyde Vol 1* or *The Expert MC's Toolkit*.

I see we've broken up into small discussion groups  
Has your mouth got a pause button?  
My act is usually better, but then I usually work alone.  
You have the right to remain silent  
He's not a complete idiot, some parts are missing  
Thanks for your thoughts .. but we do things a little differently on earth.

## Who is Timothy Hyde

Timothy Hyde has been a full time performer since 1977 and is widely acknowledged as one of Australia's busiest and most successful magicians. A wide ranging career has taken him through street performance, comedy clubs, theme parks, trade shows and casino seasons. He now works almost

exclusively in the corporate sector, both speaking and entertaining, with an occasional cruise ship assignment.

His online MagicCoach project, running since 1999, including a free newsletter, manuscripts and unique products can be found here <http://www.MagicCoach.com>



# RED HOT ACTS

BY NICK LEWIN

A PASSION FOR MAGIC

## ALEXX ALEXANDER

Photos By Roger Fosaas, Terje Borud and Tor Lindset

Alexander was born in Tonsberg, the oldest town in Norway thirty years ago. When he was just 5 years old Alexx's life was changed forever by a gift from his grandfather. The gift received by the youngster was "The Modern Book Of Magic" by Egil "Egelo" Berg, who was the owner of an iconic magic store in Oslo. The book seized young Alexx's imagination and shaped his future from that very early age. The book wasn't quite as modern as the title suggested and Alexx had a little trouble following its instructions to borrow a top hat! However he persevered and began to perform magic with other items that were more easily found around his home, and the magic seed was sown.

While Alexx was still a youngster he was further inspired along the magic path by watching the magician/clown Melvin Tix perform in an amusement park in Norway. He contacted Tix and began to follow his advice about the best way to develop as a performer. His new mentor taught him a great deal about vital topics such as costumes and a strong performing name. Alexx remembers his best advice as being when Tix said to him, "Be original, it's you!"

Talking with Alexander I get the distinct impression that these words were the very best advice he could have been given. Not only did Alexx turn into a distinctive performer, but he also developed a singular personal sense of determination and vision. By the age of ten he performed his first paid show and has not stopped performing and producing his own magic shows since. At the age of twelve, encouraged by his supportive parents, he entered the "Nordic Championship of Magicians" and took home the silver medal. This success also led to his first television appearance, an event that



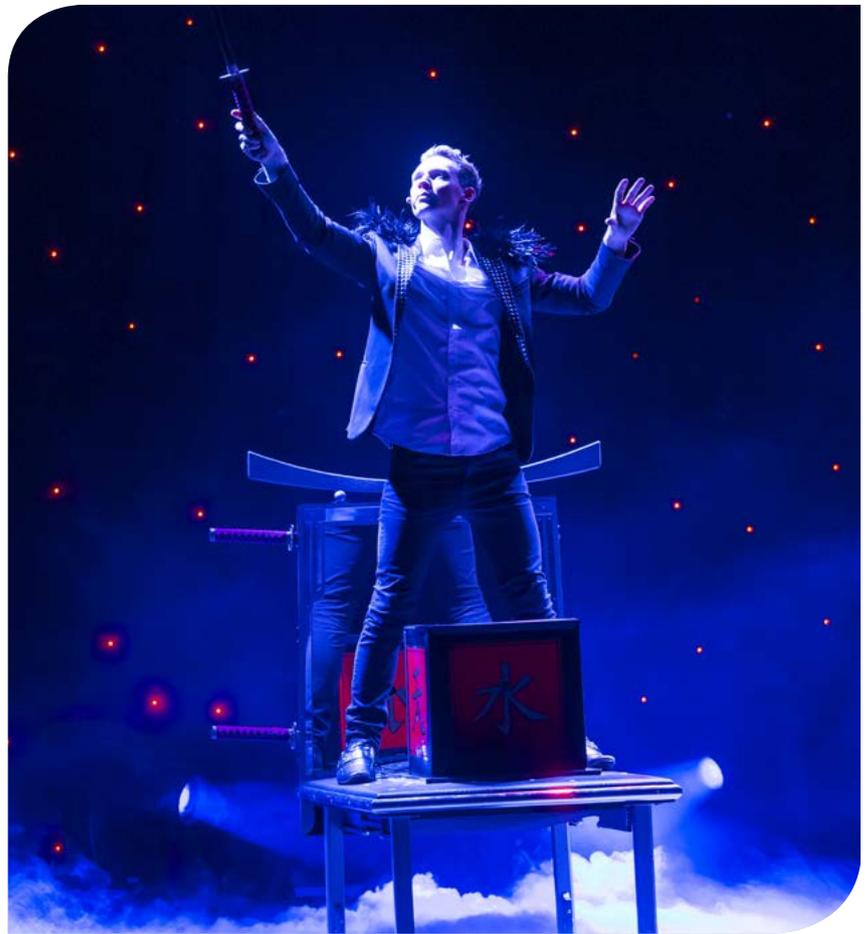
By the age of 14 Alexander had added classical illusions to his performances, inspired by seeing Sweden's Joe Lebero's live show ..."



urther fueled his artistic goals.

By the age of 14 Alexander had added classical illusions to his performances, inspired by seeing Sweden's Joe Lebero's live show in Gothenburg and the TV specials of David Copperfield and Siegfried & Roy. He remembers being particularly impressed when Roy seemed to fly over the audience. Never one to think small, at this tender age he hired a theatre in his home town and mounted a three-day full-scale magic show. Already Alexx was becoming quite a master at promotion just like his hero Harry Houdini, he says with a chuckle, "Houdini never went anywhere or did anything without a reporter with him."

At the age of 16 Alexx attended theatre school for six months and added music, theatre and dance to the skills he brought to the table as a magician. After studying these related skills Alexander felt fully equipped to become a full time professional magician and his progress in the last 24 years has proven that his decision was a wise one. I asked Alexx what three things he thought a young magician should concentrate on to achieve the kind of success that he has enjoyed during his career. He immediately responded, "Work hard, never give up, and find your own style."



ABOVE: Photos by Tor Lindset

I really liked this list and pressed him to elaborate on what to do after you have found your own style. His answer was insightful and worth sharing, He told me of the many times he had found a strong piece of material that both his audiences and he himself had liked but he ultimately rejected it because it was not true to his own style. I think he is very correct about this and have often noticed awkward moments, in even highly accomplished acts, where the performer has chosen material over consistency in personal style.

After reflecting on our recent conversation, I think it is fair to say that drive, a pursuit of perfection and passion are three other qualities that have contributed greatly to Alexander's personal and professional success. Another interesting facet of Alexx's attitude is his unwavering belief, not only belief in himself but in whatever he is focusing on at any given moment in time. Once during the famous annual Blackpool convention Alexx found himself at Losander's booth, surrounded by Dirk's amazing floating tables, he took the opportunity to try out his skills at this particular illusion. He blew away the crowd with his very attempt at "floating" the table because of his focused belief that he was actually making the inanimate object defy gravity and truly float. True belief is an amazing and important skill for a magician to add to his bag of tricks.

In 2010 Alexander became a finalist in the popular TV show "Norway's Got Talent." He began his climb to success on the series in a very analytical manner, for his first appearance he wanted to perform an effect that achieved an air of suspense and danger. An underwater escape/sub trunk illusion achieved this result in a fine manner—in fact Alexx felt some very real pangs of fear performing this illusion in front of the 1500 audience in the theatre and the vast amount of people viewing the televised effect.



For his second appearance on the show he decided to present something where surprise rather than danger was the key element in his performance. He again switched gear for his appearance in the finals of the show and performed something totally different from his previous performances by attempting to defy gravity, a theme that remained central to his live performances for many years. For Alexx's segment in the finals of the show he performed the stunning illusion, made famous in the United States by Brett Daniels, that combines the production of a female assistant with her levitation. All of Alexander's props were designed and built by Las Vegas' master of the art Bill Smith. It was a wise move to select a builder whose advice was as valuable as his props.



Although he came in second in the finals of the show, Alexx was delighted to achieving this result. "My goal was never to win but to do the very best I could," says Alexander. His best was good enough to really launch his television career in Norway, and in 2011 he launched his own TV series "Illusions." Alexx also starred in his own live theatrical show "A Night of Illusions" which played to sold out audiences at the Edderkoppen Theatre, Oslo in the autumn of that year. At all times Alexx has followed his flair for endlessly perfecting his material and to polish each and every element of his show. "I always believe it is better to do one, two or three tricks really well, rather than be okay at performing a 100 effects," says Alexx. I concur and personally consider this the ultimate dividing line between the amateur and the real pro.

2012 saw another series of his television show "Illusions" hit the airwaves to spectacular ratings. In fact the show was so successful that a special version of it was adapted and aired in Sweden, incorporated some of that country's leading TV stars and personalities. By now the enormous exposure from his television work was starting to make Alexander a very recognizable figure to the general public. When I asked him about his reaction to this he gave me a very interesting and revealing response, "I always try and live up to



my stage character when I am in public. Magic is not just my job but who I am, and I always want to be me! Whether performing or just out taking a walk I want to embrace who I am."

During 2013 Alexx continued to appear regularly on television and tour in Norway presenting his illusion show in prestigious theatres and at lucrative corporate events. Some of his largest audiences were at the gigantic ski festivals that are a huge attraction in his homeland. His version of the famous Houdini suspended straightjacket escape made headlines and was broadcast live on Norwegian TV2 and Sweden's Aftonbladet TV. Alexx created quite a stir with this stunt and seems to have followed his hero's lead and had plenty of reporters around when he attempted to duplicate his feat!

Last year Alexxander launched his new theatre show "Alexx Alexander Illusions," which premiered at the famous Christiania Theatre in Oslo. The show proceeded with an extended run to sold out crowds at Norway's second largest theatre in Bergen. With another season of his television show in the works, it is apparent that by the age of 30 Alexx has become a major new player in the magic world and he looks like continuing his winning ways. His goals and future plans are, "To do what I do, and do more of it," says Alexander with enthusiasm.

Alexx plans to expand his touring schedule and explore the world by sharing his talent with audiences around the world. He is a very dedicated and compelling performer and it is my belief that global audiences will grasp and embrace his vision. I certainly will look forward to seeing the reaction to his work in the United States and believe he could become a top tier addition to our magic scene. If you have the opportunity to catch his show live I suggest you do so, this is one young magician with his feet firmly on the ground, whose eyes are very steadily focused on the top of the mountain. For Alexx the sky is the limit and with his history of defying gravity I think he will make it all the way.

If you would like to learn more about Alexx Alexander and view video of his fine magic and masterful showmanship I strongly suggest you explore some of the following hyperlinks.

His promotional video: <http://www.youtube.com/watch?v=DTkRMzUWTtc>

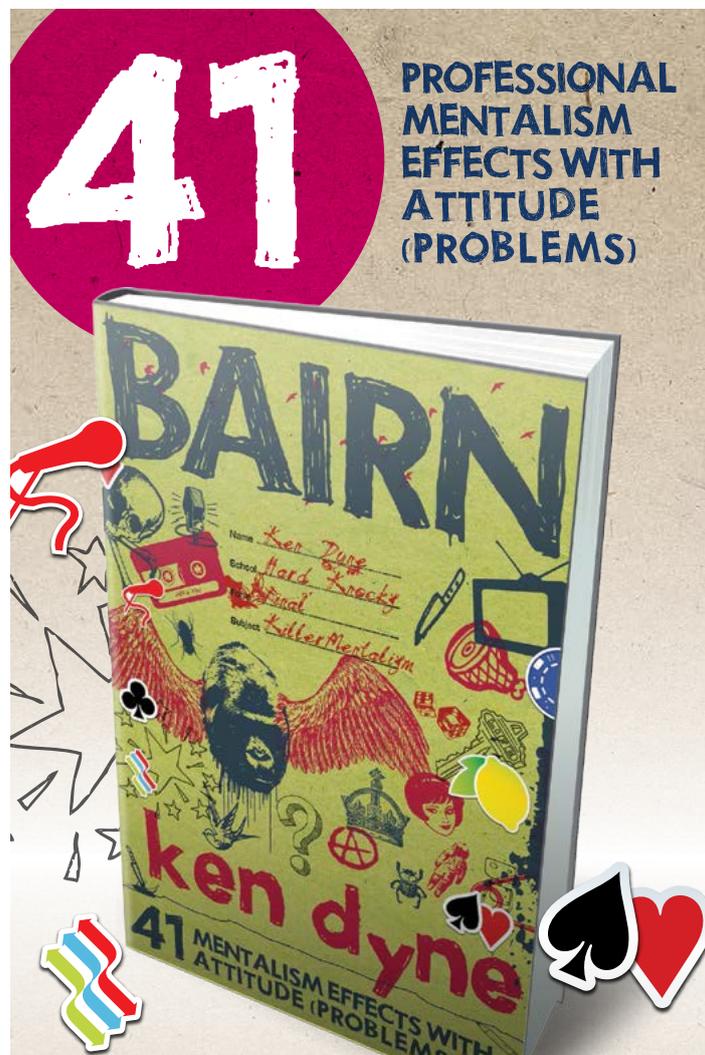
His magic reel:

<https://www.youtube.com/watch?v=c-CyJIQU8Jw>

The new show:

<http://www.youtube.com/watch?v=S4BZcDvDfFU>

Alexx's website is at [www.alexx.no](http://www.alexx.no)



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*Photos credits to Roxanne Talbot, Michael Gillis, and Durgy Spade.*

***"I've never attempted to do anything like this before! Save this date – April 12, 2015."***

That's the message that Jeff Pinsky, owner of The Browser's Den of Magic in Toronto, sent out last December. Whatever could it be, I wondered? I read and reread the small amount of text, searching for clues or hidden meanings. Would it be preparation for a Flash Mob? A marriage proposal? The filming of a movie or television show?

Whatever it was going to be, I knew it would be well attended. It's no secret that Pinsky excels at nurturing

and growing the magic community. He's done so for the past 20 years. His events are usually standing room only. I made sure I saved the date!

After much anticipation, in early January he announced the details for "The Browser's Magic Bash," a 12 hour magic convention boasting over a dozen talented performers. Pinsky's goals for the event: to rally and energize his customer base, including the Toronto magic community, to promote the Browser's Den of Magic, and to hopefully break even financially so that he wouldn't lose the sweater vest off his back. Initially, the stretch goal was to fill a 120 seats. Amazingly, all the original tickets were snapped up in eight days!

(Clearly the city that hadn't hosted a major magic convention since NYCAN in '96, was hungry for what Pinsky was offering.) Then with several months left before the convention The Bash Team, after much deliberation, did what some would call "flirting with disaster." They changed the location of the event to a larger venue, capable of holding 250 attendees. As time passed, it sold again!

Upon arrival to "The Bash" a terrific sign with the event logo (which features a whimsical illustration of Len Cooper, the original owner of the Browser's Den of Magic, complete with glasses and party "blowout" noisemaker in lieu of his signature cigar) was there to greet me. Prior to the event, photographs of the talent and registrants were found on social media. The Bash Team asked if the photos could be overlaid with the same glasses and noisemaker to have the attendees "Cooped." To continue the fun at The Bash, we were all provided with "Groucho glasses" and lollipops so that we could "Coop" ourselves on site! People were congregating in the lobby long before registration was scheduled to begin. Two-hundred-and-fifty name tags take up a lot

of space!

Registrants were greeted by Pinsky as they entered the main hall. Much to everyone's delight, an unexpected light breakfast was provided for all! This was made more magical as breakfast was served by David Acer and Ben Train. (Some suspect Acer forced their croissants.) The venue was spacious and setup with multiple 9' by 12' screens so that all could enjoy a good view of the performances on the stage that was stage was 20' wide by 15' deep. Steven Kline did a phenomenal job of creating a welcoming and beautiful ambiance for the day's happenings.

The attendance list was a veritable "who's who" of the Southern Ontario magic community. It would be much easier to name who wasn't there than who was. Doug Cuff live-Tweeted the sentiment that Vernon was the only one missing that day. Attendees Alexander Pappas came from Zurich, Switzerland and Jo Deng came all the way from Changsha, China to attend The Bash!

"Uncle Jerry," (Pinsky's dad's older brother) flew in from Montreal that morning to share in the day. Pinsky regaled us with an anecdote

“

... IT'S NO  
SECRET THAT  
PINSKY EXCELS  
AT NUTURING  
AND GROWING  
THE MAGIC  
COMMUNITY ...  
HE'S DONE SO  
FOR THE PAST  
20 YEARS



David Acer entertains the Bash attendees

dote about his uncle's curiosity with the popularity of rubber chickens. Uncle Jerry was then gifted with his very own rubber chicken! Last but not least were two very special guests: Len Cooper's wife Bernice and their son Jack. Having Len's family in the audience was a wonderful show of support for Pinsky and the entire Browser's community!

Many were verklempt to see footage that was taken of Len Cooper at one of the previous Browser's locations. An emotional Bernice had this to say, "I think he [Len] would be delighted if he were here. This would have been right up his alley. I think it's wonderful. I think Jeff did a terrific job. He brought his [Len's] spirit back. I loved to see the clip. It brought him back to life for me."

Pinsky's warm welcome included magical housekeeping and safety rules tailored to magicians. Acer took his role as host for the day and he kept us laughing with snippets of "magic for magicians" such as a jumbo rubber band effect involving four volunteers, and an hysterical demonstration of equivoque.

First on the agenda was the close-up show. Nathan Kranzo shared his childhood memories of magic at Applebee's, as well as his coin opener, a haunted deck, a voodoo card and a cat tail production. Wij Siva did some wonderful close-up card material, including an ambitious card, as well as coins across with jumbo coin flourishes. Doctor Pretorius Wuthergloom (Doc Wurthergloom, aka Eric Woolfe), looking remarkably spry for his 142 years of age, presented a dramatic exorcism involving cups and balls like I've never seen them before. Richard Sanders closed with his always impressive coin and card work. Additionally, he had a very special birthday present for Gavin Kline, his six year old volunteer.

A series of mini-sessions followed lunch. The majority of the presenters were past recipients of the "Len Cooper Memorial Award" (an award given annually by Pinsky to an accomplished young person in magic). Starting the session was Jeff Hinchliffe, making his official return to the magic scene. He reminded us of our common bond. From magic enthusiast to seasoned professional: we all have some magic to share. Eric Leclerc recounted

*Photos from top, down:*

*A. Left to right: Bernice Cooper, Jeff Pinsky, and Uncle Jerry Pinsky - middle - David Acer performing Human Rubber Band Magic. Bottom - C. Chris Westfall lecture*



some of his experiences working on the YTV reboot of the British television show "Tricked," and stressed the importance of getting out of one's comfort zone now and then. The television show opportunity came about because Leclerc had pushed past his comfort zone a number of times over the last few years. Chris Westfall presented a skit and a multi-media presentation illustrating the integration of the improvisation mantra "yes and..." in magic performance. Mahdi Gilbert finished the sessions demonstrating many beautiful handlings of double cards. Some were double lift techniques even I might be able to pull off!

After the mini-sessions, we were reminded that Gilbert had previously spent a few months at Conjuring Arts Research Center (CARC) in New York helping transcribe historical magic texts into a digital format. Having electronic copies of these documents is a tremendous asset to the magic community. The CARC wanted to celebrate Gilbert's appearance at The Bash by gifting everyone a digital copy of Gilbert's favourite project -- the entire Tarbell Course set!

The lanyards for the convention name tags were generously donated by Chad Juros of the "Spread The Magic Foundation." Juros is a leukemia survivor with a compelling and emotional survival story to tell. Through the power of magic and the Spread the Magic Foundation,

Juros gives hope and inspiration to children battling cancer.

Continuing the theme of community giving, The Browser's Den announced in February that it was collecting food to give to The Toronto Daily Bread Food Bank. On display at the Bash were two tables full of canned and dried goods contributed by the magic community. Over 150 kilograms (330 lbs) of food were donated to the Daily Bread Food Bank at Fire Station 133 to help Toronto's less fortunate!

***"Real magic is giving back to the community."***

Mac King

During his lecture, Acer walked us through some fabulous effects from his book "More Power to You." We were also treated to his coffee sleeve illusion, an idea for an impromptu "card to dryer" effect, and a delightful new-to-me coin handling called "monocle position." Acer, with the help of Sanders, ended by giving us a sneak peak to a work in progress involving the molecular manipulation of the physical solids known as "Sharpies." I can't wait for the release!

In Sanders' lecture, he masterfully demonstrated a collection of rope effects from his "Fiber Optics Extended DVD." Furthermore, he shared with us clever uses of repositionable glue sticks, pocket sleeves, and shoe



*Durgy Spade's Selfie of the 2015 Browser's Magic Bash*

“The people who had never been to a magic convention before were ecstatic with their time at THE BASH.”



*Mahdi Gilbert getting 'Coope'd' in celebration of the Browser's Magic Bash.*

laces. He also showed us some creative bill transformations (there was general consensus with his statement that “Canadian bills are stupid”).

After dinner Pinsky took some time to thank everyone involved in making the day a success. They say it takes a village to raise a child. The same could be said about putting together a successful convention! The list of contributors included, but was not limited to: the staff at the MonteCassino hotel, Annie Pinsky, Steven Kline, Stephanie Kline, Mike Segal, James Alan, Ben Train, Chris Mayhew, Shawna York, Marvin York, Luiz Castro, Chad Juros, John Michalson, Roxanne Talbot, Christina Asher and the CARC.

Two very involved and important people who were not on that list but rather were singled out. In Pinsky's words, “Both are wickedly smart. Both are very creative. Both are very hard workers. And both are very good people.” The oft-sweater vested Pinsky, presented the Bash Team of Lee Asher and John Talbot with their very own official “magic sweater vests” for their hard work in making The Bash a tremendous success.

Talbot then stepped forward to explain the last award of the evening. It was the “Head Basher award,” which recognizes someone for their outstanding contribu-

tions to the magic community. Needless to say, Pinsky was the first recipient of the award. The room gave him a standing ovation to show that they wholeheartedly agreed!

To warm us up for the evening stage show Acer, Kranzo, Leclerc, Train and Mayhew simultaneously performed the same card trick! Kranzo followed with, among other things, his Card to Fly (complete with tong production). Representing Niagara Falls were Greg Frewin, Alexandra Burgio and John Ferrara. They amazed us with a taste of their wonderful stage show, including a spectacular and heart-stopping rendition of Alan Wakling's Selbit Sawing. Haim Goldenberg, in the words of local Toronto magician James Alan, “did an affable and non-confrontational ten-card poker deal and his surreal backwards book test/Pegasus page.” “The Funny Waiter,” John Park, had chickens and marshmallows flying, as well as more than a few plates in the air. Sanders closed the show with some very visual multiplying golf ball effects and the best bill in transmogrified fruit I've ever seen (with an unexpected assist by Acer).

After the show many folks stayed to jam. Even though it was a long day, performers made themselves available late into the evening for photographs, autographs, and to chat. The people who had never been to a

magic convention before were ecstatic with their time at The Bash. Seasoned convention goers commented that this was truly a community building experience like no other. Everyone is excited to see what next year's Bash has in store!

In today's environment, where traditional brick and mortar magic shops are being shuttered at an alarming rate, The Bash was proof positive of their value. Not only are magic shops the first place many kids get bitten by the magic bug, they're also a place enthusiasts can go for encouragement by people in the know, and they're a place for professionals to network as well as improve their game.. A nurturing community is formed in a local shop. This notion was magnified at The Browser's Magic Bash, where many attendees felt that they could let down their guard and focus on enjoying magic and the company of one another. Other magic

shops could use this as a model by which they can engage and energize their local community.

Jeff Pinsky, on behalf of the magic community, thank you for going out of your comfort zone, saying "yes and" to the ideas thrown your way, helping Toronto's less fortunate with the food drive, nurturing our magical youth, bringing the community together, and for all of your hard work in putting together a truly remarkable day!

**Nicole Lee** publishes *Canada's Magic* (<http://canadasmagic.blogspot.ca>), a website devoted to Canadian magicians and magic happening in Canada.

*James Harrison mystifies other Browser's Magic Bash attendees with his impressive card skills.*





# CLOSE-UP THEATRE

VANISH MAGAZINE INTERVIEWS MATTHEW WRIGHT WHO STARTED HIS OWN THEATRE FROM THE GROUND UP

## LOOKING AT STARTING UP YOUR OWN THEATRE?

Since the David Blaine revolution of street magic, close-up magic has never been as popular or as accessible as it is today. Whether you are loaded up with everyday looking gaffs and gimmicks or simply armed with totally impromptu coin, pen and finger ring routines the modern close-up magician is always ready to go at the drop of a hat.

They say, "All the world's a stage" and this is especially true for the close-up magician.....but that doesn't mean to say that everywhere is The Royal Albert Hall.

Modern close-up magicians are in danger of forgetting....or never realising.... the theatrical side of magic and few ever give a thought to how light, music, setting and staging can add to a performance.

Here FISM award winner Matthew Wright talks about why he has moved away from his close-up street magic beginnings and into his very own purpose built close-up theatre.

***VANISH - Why did you feel the need to build your own close-up theatre....it's quite a big gamble.***

**MATTHEW** - It is a gamble yes, but I believe in the project fully and those who know me will tell you I'm willing to put my money where my mouth is. I always believed that if you can find a job doing what truly love you will never work a day in your life. I thought

that job would be as a close-up magician but things didn't quite work out as I had hoped. When I first turned pro I spent a year doing corporate events, dinners and trade shows etc and I really didn't enjoy it at all.

There were moments of course where it was great it I never got my head around why I needed to stop performing when the potatoes were being served, or some-

# IBBER

# ET

one wanted a canapé, or the speeches had started. I just felt that magic as an art form was being disrespected somewhat and I didn't want any part of it.

That's when I saw Eugene Burgers video *Gourmet Close-up Magic* and Eugene said something that really got me thinking. He had experienced similar problems at his residency at Biggs restaurant in Chicago and had decided that he wanted a table to invite him to join them....or better still for people to come to HIM! This dynamic immediately struck a chord with me and I started tailoring my performance space to fit in with it.

**V - So you decided to open your own theatre there and then?**

Almost yes, but I knew it would take a lot of work and I didn't have

the experience so I spent many years gaining that experience.

Firstly I went to Majorca and bought a garden shed and built it in the middle of BCM square which is a big tourist area. I stuck playing cards to it, put a large semi circular card table in front and had 16 stools around it. People would come and watch me and tip me after the show. I called it the Magik Shak and I learnt a tremendous amount about the difference between invading someone else's space to perform and having them come to you. The rules are completely different. They have to respect you and the show so much more.

**V - What happened next?**

Next I went to manage Illusions Magic Bar in Manchester. Mark Bennett, the founder, and I got on really well as we both shared a





similar vision of how to create a space in which magic should be performed and I learnt a lot from working with him. Unfortunately I had to leave Illusions as I had applied to go to university to study theatre practice and then later a degree in Special Effects. These were the really important lessons.

net story to having a bottle of jack daniels on it's side of the table and the chair knocked over.....or the table knocked over and the bottle smashed. It taught me how to look at everything...and how each little piece of the jigsaw all added up to tell the story.



### *V - So you learnt about the theatrical side of magic?*

### *V - So how has that helped your magic?*

Yes and no....it wasn't really anything to do with magic but it was everything to do with magic. I learnt about sound and light. About prop building. About mime and voice coaching. About costume and about creating a theatre space. Lessons that have become incredibly valuable to me now. We would do classes where we had three objects and depending on how we arranged those objects it would tell a completely different story. For example, having a bottle of Jack Daniels standing on a table with a chair behind tells a very fire

Well, it makes you question everything. What story does it tell when I wear my top hat? My top hat is quite old a ragged...what does that say. I hate having to buy a new hat when mine gets too worn....it tells a completely different story.

If I wear a button, or a flower or a pocket handkerchief. If I use a sharpie, or a sharpie cover, or a brio pen. Every single element adds up to tell a story.

This became incredibly important when building the theatre. From the moment people arrive you are telling a story. I like to have some-





one outside the building opening taxi doors. As soon as you walk through the doors it's like entering a very special place. It changed from the sunshine outside into a very dark, smokey and mysterious room. We spent a lot of money doing the place out with strange a curious artefacts. I love the old typewriter we have on display. All these little things add to the experience.....and ultimately make people more eager to see the magic.

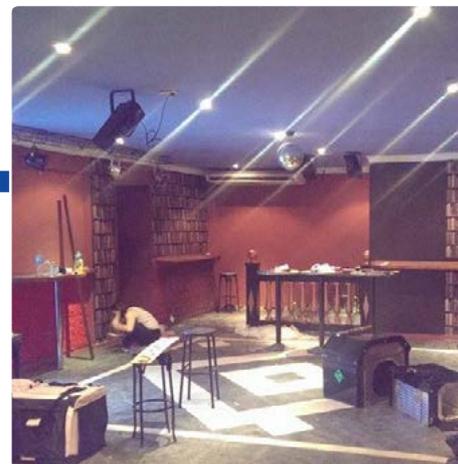
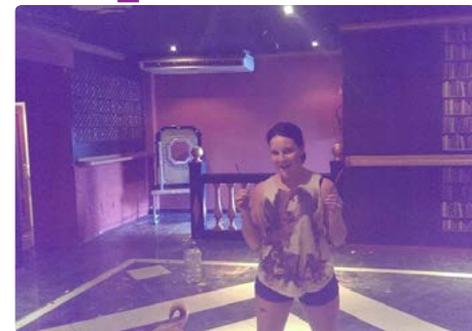
***V - Is there is a difference between an 'act' and 'a show'? You've created the show from the moment people enter the theatre. What is the format once they enter?***

The show starts even before the people enter the theatre. We have Tom Crosbie outside performing close-up magic when people arrive. It creates a great atmosphere and really gets people in the mood for a great night.

Alarna then calls in the groups one by one....which helps add to the mystery of it all. Each group enters into a very characterful steampunk style theatre which is quite dimly lit and full of ambience. The first thing that really hits you is the intimacy of it all.

They are served their drinks and listen to some great tunes whilst everyone else is seated.

The show itself comes in three halves....its a magic show...we can do what we want....so we have three halves. A fun comedy section, a darker mind-reading section and finish with a general magic show. Each half is specifically tailored to create a different feeling, mood and reaction. The first half really gets everyone involved and breaks down any barriers an audience may have. People aren't so used to seeing live entertainment as they perhaps used to be so we



have to train them in how to enjoy the show. We try to take the audience on a roller coaster of emotions. we want people crying with laughter at the start and by the end the tears become something very emotional. We try to take them on a journey...and by the end of it we are all quite close and have shared something quite special.

In putting your own theatre together what lessons would you share with others who have this dream? Make sure you do your research. I did pretty much a ten year apprenticeship. I worked a lot in holiday resorts trying to figure out what my audience was. I managed bars and clubs. I managed magic bars and a magic theatre. I visited many magic shows and magic theatres around the world and i learnt from everyone i came across. I learnt as much from people who i believe were doing it very wrong as much as i learnt from the people doing it how i thought was right.

***V - You've found a formula that works for you - do you think it would work in other venues around the world?***

I think what we have here at the Chamber of secrets is quite special. I am sure it will change over the next few years but I also think we have a great working blueprint if ever we wanted to expand or open up somewhere else. If you had the right show...the right magicians...then i think it could work anywhere. But finding the right magicians isnt always easy. It is easy to find good magicians who can entertain a crowd but to find someone truly special to lift it from a magic show into something more...those people are a rarer breed and i am always keeping my eyes open for new and emerging talent. Tom Corsbie...who works in the show now...i have been keeping an eye on since he was just a young kid at conventions. I knew he would grow into something very good, so i kept him close, knowing that

one day I would work with him. There are a few others on my radar too. I have got a couple of very talented young Spanish guys that i hope to introduce to the clan sometime in the future.

**INFORMATION FOR THE SHOW:**

Tickets are 32.95 euro and that includes unlimited sangria, lager and soft drinks. you can book online through their website

[www.chamberofsecrets.eu](http://www.chamberofsecrets.eu)





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# Plateaus

By Bizzaro

FISM and what it brought to light ...

With the latest FISM firmly in our rear view mirror I feel it's time to talk about some things that the latest "Olympics" of magic brought into light. Even though I have no interest in ever trying my hand at that particular competition, (tho' I'd be happy to work the gala shows. You hear that Busan FISM bookers!?), I do keep tabs on it because I like to know what is going on in my chosen profession and be a little bit informed.

Live info for FISM tends to be kind of sparse. However if you are a member of the Genii forums, you will no doubt be a follower of Craig Mitchell's reports on the day to day goings on. Whether or not you agree with him, he at least



## MAGIC ON THIS CONTINENT HAS KIND OF STALLED AND REACHED A PLATEAU IN THE MID-2000S



lets those of us back home know what's going down. I personally don't mind his blunt, gruff reporting. I rather enjoy it.

Something he said this year really rang true to me (Well more than one but let's focus on this one for now). Watching one of the performers he mused, "Painful to watch and sad indictment of the calibre of contest magic in North America."

This got me thinking and I am afraid he is kind of right. Magic on this continent has kind of stalled and reached a plateau in the mid-2000s. (I am sure Shawn Farquhar would argue this with me but that's not the point) While there are obvious exceptions to this blanket statement, the majority of magic acts I see here have been left in the dust by other countries for various reasons or another.

Where does the problem lie you ask? There is no one place but let's take a look at some of the more obvious culprits.

- All for one mentality – In other countries they actually treat FISM like the Olympics. They pull together and have teams of people behind them. The reason for this is that a win by a French magician is a win for all of France. In America we tend to work secluded away or with one or two directors or teachers. We rarely let others in.

- A certain way of doing things – We seem to have this weird narrow vision of magic in the states. With places like The Magic Castle, Chavez and various other locales and performers clinging to the old ways and still teaching stuff from books from the turn of the century it's no wonder we are a bit stifled over here.

- The wrong trousers – Some of the people wearing the big boy pants and running things shouldn't be in the driver seat anymore. I'm not ashamed to say I am awaiting for some of the old guard to pass on so maybe some changes can be made. I have heard too many stories of people with new and good ideas being blocked from affecting change to further magic in our organizations. People desperately clinging to "the way things are supposed to be" and who are trying to stay relevant in a world where they might not be relevant anymore. It's frustrating for many of us.

- Creativity is not encouraged – Being different or weird is only ok after it's accepted as ok. This is a big one for me. Look at this year's winners of FISM. Character and motivationally driven. Was it the best technique that won the day? Not necessarily. Was it entertaining? Absolutely. FISM is a world stage and they like things a bit more... "European" if you will. We don't seem to value character and difference over here as much as it might elsewhere. We focus on the "hows" but not so much on the "whys". This not only plagues our magic conventions but also our television programming. They just want young and pretty over substance or experience. This is not a positive thing for our future magic

generation.

So what does this mean for those of you wanting to go into wizard battles with the rest of the world? We need to up our game and widen our gaze if we are to evolve past our tuxes, tails and linking rings. Time to start asking the right kind of questions and studying what others are doing elsewhere. There is a whole other world outside of our comfort zones and it's high time we started looking inward and doing something new because what we currently have is stale and outdated.

And as you chew upon my words, be they tough and bitter or sweet and juicy, just remember: Just because you won a magic competition, it doesn't make you the best magician in the world. You're simply the best who showed up that year.



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# ADVENTURES OF A ROMANY DIVA OF MAGIC

Sunday morning is boxing class in the park. This morning, I put on my kit and then sat in the Divamobile watching the rain getting heavier. Hmmmm. "Well, the deadline for the Vanish article is yesterday so surely I should go sit on the sofa with a rug over my knees, Bongo's head on my feet and get that done instead?" Obviously. So here I am. Soooooooooo cosy, I can see the rain out of the window and Bongo is making gentle snoring sounds. Not a ship in sight. Bliss. I got back from a couple of months cruising last Saturday and have booked myself 6 weeks off. Nothing in the diary. Lots to do, nothing structured. When you are away from home a lot, everything tends to get frayed or broken, props, the act, yourself. So these 6 weeks are for repair, innovation and making everything lighter including me! I haven't even unpacked the show yet but I have done a first week of bootcamp classes at 6.45am at the beach, taken the mountain bike out for its first spin of the year and have actually paid for an online 90 day new nutrition and weight

lifting plan with [www.thebodycoach.co.uk](http://www.thebodycoach.co.uk) which will arrive soon. It's time to combat the effects of luxury cruising with focus, optimism and desperation... (Desperation?? Determination?? Maybe it's somewhere between the two...)

I did say in one article that I would be happy to answer any questions. Kailin who is 14 from Tampa, Florida and performs magic with her family wrote asking the following questions.

***She wrote, "My dad and I were discussing whether we should join a magic society or not. So, here's my question; Is it beneficial to join a magic society/ organization if you want to continue in the magic profession?"***

Well, that's an easy question to answer. Definitely! I remember being so excited when I first visited The Magic Circle. I was almost flattened by the enthusiasm of some members who insisted on performing their favorite



pieces of magic for me. I was fresh blood, had never seen any magic. I was in love with the place, thirsty to learn everything. Some of the best British performers, inventors and thinkers in magic were there; Ali Bongo, David Berglas, Paul Kieve, Michael Vincent, Brian Sibley, Pat Page. The library had every book I could desire, and different lecturers/performers every week so that I could see what I liked and what I didn't.

A magic society is a place where people who love magic can talk about it endlessly, experiment, share tricks and experiences. Since magic is a secret art (or was before YouTube), we can't discuss much about it with non-magicians without revealing the secrets which of course would defeat the point. It's a place to find friends and to share the journey of being a magician at whatever level you practice. When I went to my first magic convention

at Blackpool, I got there early and was sitting in the cafe watching as hundreds of rather shabby older men wearing grey or beige rain coats came in to register. I was so disappointed that I nearly went home then and there. No one was dressed flamboyantly. It was definitely not Showbiz. It was not what I had expected.

Now I know better, I know that these men are in disguise. Behind the rain coat and grey hair, is a man who has been in love with the art of magic for decades. He has passionately loved the 52 pasteboards and the skill and dedication they require to tease out their mysteries. He has fought his patient wife for the right to keep drawers of once bought and never used weird and wonderful gimmicks in the house or lost the battle (like our beloved Magic Circle ex-president Jack Delvin)



and been relegated to the garage with his boxes... and more boxes... of shiny props and silk scarves. (Jack is allowed a heater for the winter months and is quite happy in his magic garage, please do not worry...)

These undercover magi, over the years, have sifted through centuries of magic evolution to find their own favorite tricks to bring laughter and wonder to their friends and families. The friendships that you see at their conventions have lasted five or six decades or even more.

I've now had magic friends for 20 years since it was 20 years ago this year that I first went to The Magic Circle. Most of my magic friends are pros and we have the common ground of scratching and sniffing out gigs, of performing in the weirdest and wonderfulest of places, of finding partners who put up with our passion and dedication

to magic and of weathering the ups and downs of the very particular and peculiar life that we enjoy once we are bitten by the bug. So YES, find your magic society and enjoy!

***“One thing I would like to do with my magic profession is to work on cruise ships as a professional magician, and I wanted to know how to begin working on them, so I can plan for the future.”***

My first reaction to this question from such a young performer is to advise that she gets as much varied experience as possible BEFORE going on the ships. I say this because you need to have a polished show ready to perform in perhaps a full 1000 seater theatre. If your show isn't ready on your first gig on a ship, it's unlikely that you will re-booked again EVER on that whole line. A street performer once said to me,

start by performing your show at least 100 times. That hit home and I remember taking my act everywhere, offering to play it wherever I could. I played it in the corner of people's living rooms, in tiny theatres at poetry jams, in pub talent shows, anywhere and everywhere. I had a little chart on the wall with a hundred little boxes and I would tick off the box each time I performed, aiming to reach 100.

On Jeff McBride's advice, I made a teeny tiny theatre out of my living room. I could squeeze in 14 people. Literally squozen in! I was married at the time to a German juggler and we put on an evening's programme, half him, half me, sometimes with an invited variety act. (We paid them in cake.) We were living in a rather run down little town and we invited people from our street and their friends. They would have a drink in the kitchen and then I would appear in the very narrow



corridor in full costume and invite them into the 'theatre'. There was probably 4 feet between me and them as I performed so it was brilliant training for angles. Most of our audience had probably never even been to a theatre and certainly never to a little living room theatre. I remember getting completely terrified on the day of the show, so much so that I would have to go to bed with a stomach ache. But it was always great fun with a great feeling afterwards and of course priceless training. We put on at least 100 shows in that teeny tiny theatre, we didn't make a penny, but I did get essential 'flying time' in. And that I think is what's so important before applying for cruise work. Your show needs to be bullet proof before you apply.

Another tip that I can pass on while you're working on an act is to keep your overheads low and not to be too worried about your fee. I was once impressed by a street performing colleague who seemed to work everywhere even if she wasn't going to be earning much. By working everywhere she was getting in hours and days of performing experience and she could do it because she didn't have a car, she had a tiny cheap rented room, no kids and so was free from financial responsibilities. Usually you can only do this while you are young or simply very determined... and single!

Years ago, I was REALLY inspired to work in a dinner theatre like Teatro Zinzanni in San Francisco ever since I saw the show there. Despite my applying for these gigs, no-one seemed to be interested in hiring me. I don't blame them, my act at the time wasn't good enough. One week, I was working at the Magic Castle and I was actually stood up on a date by a clown. A real clown. I was really annoyed and while I was annoyed I wondered what it would take to get a gig in a dinner theatre in a Spiegel tent. (See pic). Maybe I should



not worry about the fee? I phoned up the director and said that I was really interested in working with him. I didn't mention a fee. He said, "Good, because you start in a month's time for a 6 month contract in Germany." This was for a spot of wandering close-up magic around the tables between courses. I think the wage was about \$250 a week plus hotel accommodation. When I got there, expecting to be doing 6 months of close-up, I found that they didn't have a MC. Well, I can MC, maybe not in German, but they didn't have anyone else so suddenly I was the MC. I had to be the Mistress of Ceremonies speaking German doing magic on stage in the round 6 nights a week for 6 months. I went out and bought 3 new ballgowns out of my own pocket. Every morning in my hotel room I would watch the most rubbish German television picking up as much as I could. I asked the band continually for translations and gradually got more and more of a script together. I performed Eugene Burger's Hindu Thread in German. (see photo on page two of this article) I did splash bottle and continually stabbed myself with the needle in my stage fright. I made the hat tear a thing of German beauty. Since I was now off

and on stage for 4 hrs every night with 4 costume changes, I asked for a raise. The other truly professional 5 min variety acts in the show were all on standard high fees. The millionaire owner of the show refused to raise my fee. I had a choice. I could either say, "Stick your slave wage fee...," or suck it up and take the opportunity of 6 months of stage time. I took the stage time. I wasn't the best MC they ever had, but I was certainly the cheapest and what I got back was my dream of working in a Spiegelzelt cabaret and priceless stage experience.

In summary, look at the end game. How are you going to get experience? Go for something with the focus on obtaining more performance time rather than the money. Once you're paid your dues and done your time you'll feel confident about asking for a decent fee.

***"My final question for you right now is about the field in general. Is making a living in magic an attainable goal to have, or is it better to keep magic as a side job?"***

I've just been following a thread on a magicians forum on Facebook about this same topic. There have

been many replies and I think the majority consensus is that it's very difficult to survive financially with magic as your only income. We see the top professionals doing very well but this is really only the very top layer of performers. To earn a standard wage is really hard work that takes not only talent but huge commitment and dedication. When I see colleague magicians working to provide for a family, they are working incredibly hard. Having some sort of side income certainly can make it a lot easier. It also means that you can be more determined about keeping your fee at a certain level rather than having to take any gig at any price simply because you really need the money. When I started out while learning, I lived for about 8 years really strapped for cash, it wasn't much fun. These days there are so many opportunities for doing different things to make money it's a great idea to make the most of them. However, as magicians we teach that everything is possible. If anyone wants to make a mint as a magician of course it is possible. Hey, look at David Copperfield, he's got his own island! Dynamo has made a fortune, so has David Blaine. And money isn't everything. What's more important is knowing what makes you happy and finding that. Follow your bliss. Right now, for me on this rainy Sunday afternoon, happiness is Bongo the dog snoring on my feet, Walkabout making the lunch from our fresh chickens' eggs and this article is now in the bag!



# THEN

How Did a youngster find a plaid suit that size?



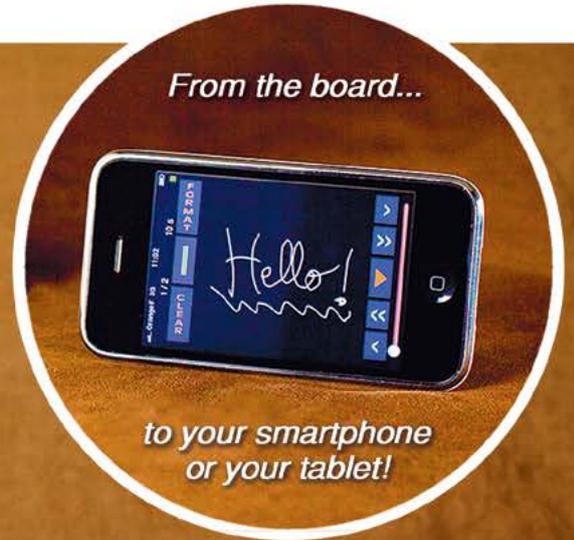
**GUESS WHO THIS IS?**

See answer at end of magazine



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**TOURING WITH  
THE ILLUSIONISTS**

# Television - Magic's friend or foe?

Jeff Hobson shares his experiences while touring the world with the hit show "The Illusionists"

Some of my fondest memories was watching Mark Wilson's Magic Circus, Bill Bixby in The Magician and the performances of some of magics' greats on Wonderful World of Magic. Just watching Fred Kaps alone gave me enough wanton to pursue magic as more than a hobby. My comedic influences came from watching Red Skelton, Danny Kaye and others. Television brought to me magical motivation I would otherwise never have gotten.

My first "big" television break was the show Comic Strip Live. It was broadcast yes, live, from the Laugh Factory in Los Angeles. The episode I appeared on was, in my opinion, a horrid mess since there were so many things that had gone wrong that were out of my control - I was frustrated to no end. Angry, I left immediately after my opening spot of the show to go back to my apartment. I thought that the night couldn't get worse. With a sandwich and drink in my hand, I decided to turn my television to Comic Strip Live to watch

the last half. At the end of the show, the host Wayne Cotter, introduced the cast for a final bow.

As he began to introduce each comedian, I realized that the evening could get worse. Then, Wayne stated my name and waited for me to appear. There was a pause after the audience's applause and then he continued. At the end, there was a display of all of the comedians, in a line-up, with a space left for me. ARRRRRGGGGG! No one had given me any information during rehearsal that I was supposed to stay for a television, curtain-call. I still have that awful, bottom-of-the-gut feeling from not being present for my bow. I thought that my career was over at that point. However, I escaped unscathed with a good story to tell. I can now laugh about it.

I'm not the only magic casualty of television. For those of you who are old enough, remember Doug Henning's live shows? . . . where his legs mysteriously disappeared when

fell behind a table? . . . or perhaps the Pendragon's costume mishap? There are more but you get the idea.

Throughout the years, I've done plenty of other televised shows in the U.S. and in other countries. It has been assumed that television exposure is good for one's own promotion and advertisement. Today, however, one doesn't necessarily need talent to be a television celebrity and garner the publicity from it. If you need examples, just watch just about any reality tv show. This creates a problem for those of us with talent. Now, not only to we have to compete to get noticed among other like talents but also from non-talents and countless other video distractions on the internet. You think you do a great, cut-and-restored rope routine and have plans to perform it on your local tv station? Well, Mr. Homebody can go online and see 500 other rope routines if he wants to get a closer look and probably even see how it done. Does anyone remember the

uproar from some in the magic community when Penn and Teller came on the scene with their first national, television appearance? Magicians decried that every magic secret would be exposed to the public. Now, Penn and Teller are a staple of the entertainment industry and seen weekly on television in the U.S. and abroad. Arguably, Penn and Teller can be said that they have kept magic "cool" throughout the past few decades and we've watched their rise to fame all within their numerous television appearances.

I believe that television exposure is good if, 1/ the network is a major one, 2/ you and your magic are given the time and focus it deserves and 3/ you have something worthwhile to present. When the The Illusionists are on tour, I do most every cities' television promotion appearances. This local promotion is good for ticket sales and, in many cases, necessary. Masters of Illusion just started a series of episodes. One of my comedian friends,

Brian Regan, sells out most venues he performs at. He has had three, Comedy Central specials and is currently working on another one to be released this Fall. This type of exposure is very important to his bottom line. Just a few weeks ago, I was part of a 2-hour, television special of The Illusionists to be aired this Fall on a major network. It was very well done with a decent budget. This will also do very well for the show's ticket sales and for magic in general.

Good, television magic is always good for magic in general just as a good, performing magician is good for all of magic. It's when magic is done poorly or not given the proper format in which to view it correct, that's when it can bring down the art form. I do agree that it's not good that there's so much magic exposed on the internet. However, from the ticket sales of The Illusionists and the audience feedback thereof, the exposure really doesn't seem to affect the general public who want to be entertained. So far, it seems that magic is in top form again partially due to good magicians taking advantage of the resurgence of magic and putting their best foot forward on the medium that is television.

For me, if it wasn't for television, I might not be the magician I am today. My vote is that television is definitely my friend.

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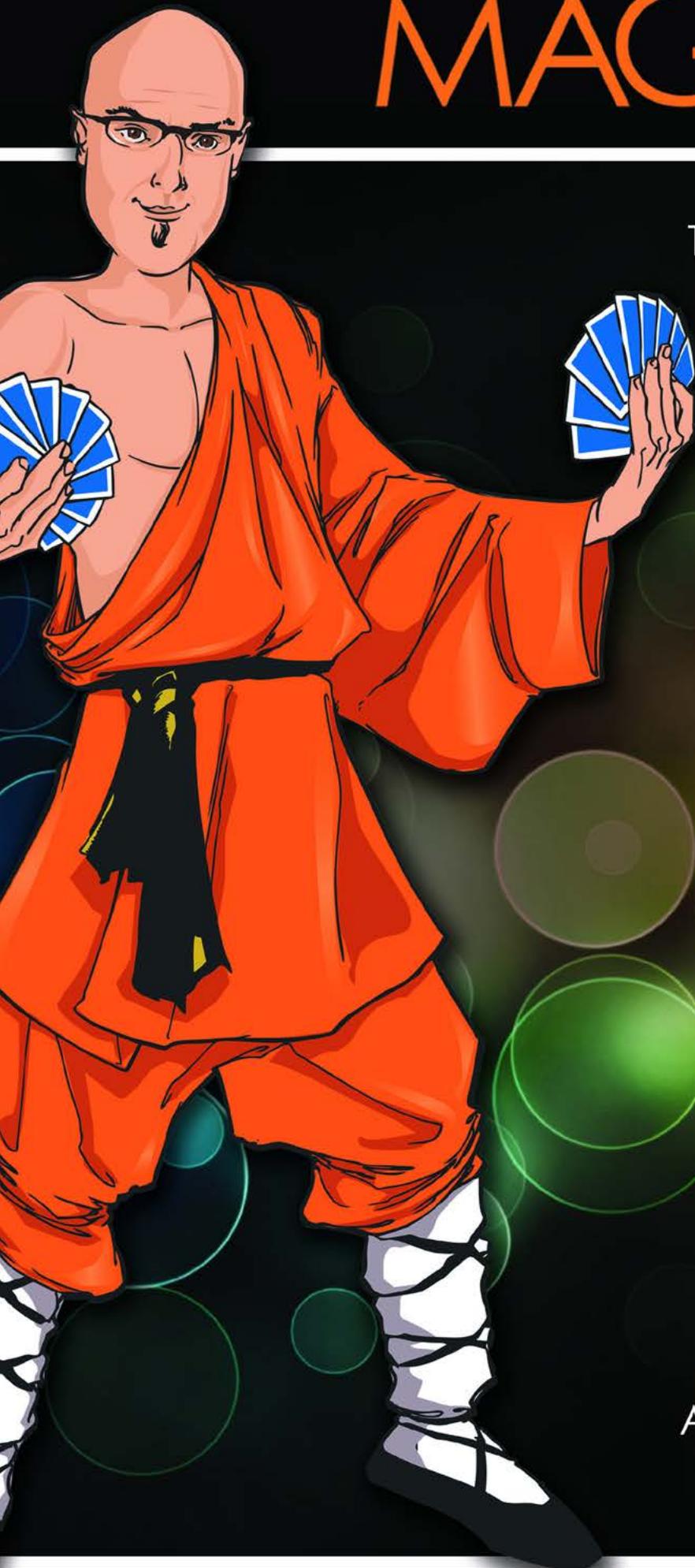
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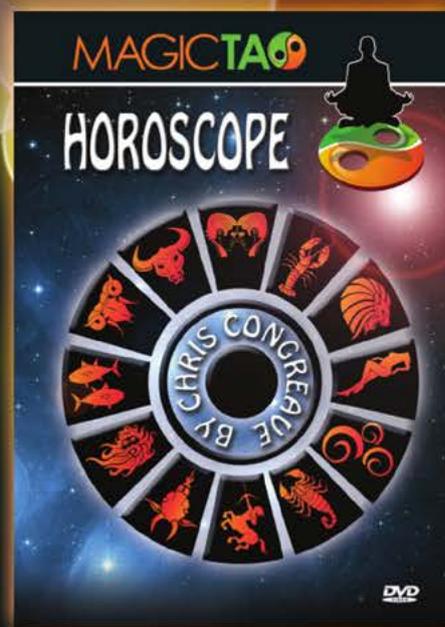
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# ZELDA THE PSYCHIC CHICKEN

# OUTERBRIDGE

I first met Zelda in 1995. At the time I had already performed with doves, rabbits and a duck by the name of Elliot, and I was looking for a feathered friend who enjoyed traveling, was low-maintenance, and possessed some kind of psychic abilities. My previous experience with a duck who drank heavily and was very high-maintenance encouraged me to look at other types of birds. I had worked with doves for years, and to me a chicken was just a large dove. I held auditions at local chicken farms and when I met Zelda it was love at first sight. Her bubbly, flirtatious persona and striking buff-colored feathers were irresistible, and I offered her a contract on the spot. I also discovered that Zelda's

parents lived with Celine Dione, which explained Zelda's charismatic flair for show business.

As I got to know Zelda I discovered that she could communicate by laying eggs. In fact if a person were to think of a particular color, Zelda could lay a colored egg that matched. I decided to put this amazing phenomenon into the show as soon as possible. I would place Zelda in an isolation chamber with two rollers on the front. A spectator would choose a color at random and then Zelda would lay a coloured egg and feed it through the rollers. As a result a large flat egg would emerge through the rollers and the color would match.



## TED AND MARION OUTERBRIDGE

Ted Outerbridge has been hailed by critics as “the most successful professional magician in Canada” and “a champion of magic.” Performing professionally since 1982, Ted Outerbridge has been featured in theatres from coast to coast and on both sides of the Atlantic, where he set box office records with his tours *Illusions*, *Magician Extraordinaire*, *Magical Moments in Time*, and *The Time Capsule Tour*.

Marion Outerbridge joined the Ted Outerbridge *Magician Extraordinaire* show as a dancer and lead assistant in 1999. Marion quickly became an integral part of the show, and became Ted’s partner, on and off the stage. In 2006, Marion and Ted celebrated the ultimate magical moment in time when they were married in Düsseldorf, Germany. The chemistry between Marion and Ted onstage is phenomenal, and it’s clear that they are having the time of their lives.

Ted and Marion invite you to contact them to discuss a project, or if you find yourself in the Montreal area get in touch with them to arrange an appointment.

Unfortunately Zelda had a tendency to forget to let go of the egg and she too would often be flattened by the rollers. The “pressed chicken” situation was not a big deal, however, as I always traveled with a bicycle pump, and Marion or I would pump her back up when necessary.

After a few years of performing with Zelda she confessed that she felt unsatisfied and she wanted a bigger

role in the show. Zelda had recently watched *Chicken Run*, a movie involving a scene with a chicken cannon, and Zelda was anxious to try a similar death-defying stunt. My first reaction, of course, was concern for Zelda’s safety, but she eventually managed to convince me that it would be safe. I spent weeks in my workshop and eventually emerged with a gorgeous chicken cannon. Zelda was placed into the chicken cannon and a large explosion of feathers burst out of the cannon, and Zelda would then reappear in a cage on the other side

of the stage. This new illusion was a huge hit and Zelda became the highlight of our show. We always meet with our audiences after our performances but Zelda became the main attraction. Her autographed 8x10s outsold ours 10-to-1. When we asked spectators what they most enjoyed in our show, the answer was always Zelda! After several years of touring with Zelda, Marion and I had to admit that we were no longer the stars of our show; we had been upstaged by a chicken and it was Zelda our audiences wanted to see. Reluctantly we adapted to this situation and got used to theatres giving Zelda the star dressing room while we were relegated to the chorus dressing room. Our technical rider specified "Fresh broccoli or carrot or whole kernel canned corn for Zelda the Psychic Chicken" and this was never overlooked. Our lunch may have been forgotten, but never Zelda's.

Traveling with Zelda presented a few problems. Zelda was in an intimate relationship with another hen and she insisted on traveling with her companion at all times. We did not want the media or the public to get word of this situation, so we had to be very discreet. Hotels are also concerned that a chicken might trash a room, so a security deposit is usually required when checking in. We managed to get around these issues by concealing Zelda's large dog kennel cage in a hockey bag. As we tour during hockey season, a hockey bag was never questioned.

We pampered Zelda with fresh vegetables and fruit on a daily basis and Zelda, who was an early riser, never hesitated to remind us of our obligations. Marion loved to offer Zelda treats before performances, and Zelda was particularly fond of grapes, but after a "special" experience involving a very large wet mess onstage, I convinced Marion that it was better to reward Zelda after the show, not before. When staying in hotels, Zelda would take over the bathtub when she was not answering her fan mail. We lined it with plastic and then spread a layer of fresh woodchips on the bottom. In theatres, we set up a fenced area around Zelda's cage so she could stretch her wings without being bothered by admiring fans.

I have spent much time and energy sending out press releases and promoting our performances, but nothing prepared me for the media frenzy which revolved around Zelda in April 1999. We were in Fredericton, New Brunswick to give a pre-game performance



# Crying Fowl

The Fredericton Canadiens have ruffled the feathers of a magician for making light of the loss of his chicken

By KATHY KAUFIELD

**FREDERICTON** – Zelda, touted as the only chicken in the world to be shot from a cannon, is dead.

And the young chicken died right here in the capital city as a result of an unfortunate accident at a Fredericton Canadiens hockey game.

The bizarre incident has left a magician infuriated and some fans amused. But worst of all, says Zelda's owner, are the "sick" jokes about his star chicken's untimely demise.

It all began Sunday afternoon during the pre-game show before the final regular-season home game of the American Hockey League Canadiens, who are leaving Fredericton at the end of this season.

Quebec magician Ted Outerbridge wowed fans by performing several illusions, including a crowd-pleasing trick which makes it appear as if a chicken is shot from a cannon.

After finishing her appearance, Zelda was placed inside a prop and safely stowed backstage.

Not knowing that Zelda was



Karen Ruet/Special to the Telegraph Journal

**Magician Ted Outerbridge, with the new Zelda, is upset his loss was taken so lightly.**

inside the prop, a stagehand hired by the Canadiens stacked several pieces of equipment on top of the chicken

and then left. Crushed under the weight of the equipment, Zelda  
**See FOWL, A12**

for the American Hockey League's Fredericton Canadiens team. During the performance Zelda's body double was placed in the chicken cannon and was apparently blasted across the stage, and Zelda appeared in a cage as usual. Zelda's body double remained inside the chicken cannon prop which was moved backstage. Later during the performance, a local stage hand stacked some props on top on Zelda's body double, which smothered her. Following the performance we discovered that Zelda's companion and body double was dead. We were devastated!

The following morning I received a call from the local newspaper, the Daily Gleaner. Apparently they had received a press release from the

Fredericton Canadians stating that I "was all choked up over my chicken" and that chicken wings would be on special at the rink. The death of Zelda's body double was blamed on two men nicknamed "Chicken Lips" and "Feathers". I explained that I thought the press release was in very poor taste as the chicken had been our pet. The next day Zelda made the front page of the Daily Gleaner. The following day Zelda made the front page of the provincial newspaper, The New Brunswick Telegraph Journal with the headline "Crying Fowl", while radio phone in shows focussed on the situation. On day three Zelda made the front page of the National Post, a national newspaper, with a story titled Fredericton Team Needs Chicken Sensitivity Training with the sub-headline

"We don't have the flag at half mast". Finally on day four Zelda received a call inviting us to appear on Late Show with David Letterman! Unfortunately we were unable to make the Letterman appearance due to our tour schedule.

Zelda retired from show business in 2010 and spent most of her retirement in our garden, but she always slept indoors in her chicken condo. Thanks to the brilliant and talented Steve Spill, Zelda's successor was found in a mind-reading goose by the name of Greta. Greta's first performances with us were in 2011 at the prestigious Bermuda Festival of the Performing Arts. "Talk about pressure," Greta honked. "I thought my goose was cooked! I was the successor to Zelda the Psychic

Chicken so I had some impressive feathers to fill." Greta has since adapted to our grueling tour schedule and she is enjoying her role in the show, while we are adjusting to traveling in V-formation.

Greta the Psychic Goose is no spring chicken when it comes to show business. She has an impressive track record including network television and Las Vegas appearances. The press has hailed her performances as "cagey, soaring and flighty." When she is not migrating to the next theatre, Greta enjoys nesting by the fireplace with a glass of Goslings Rum or a Grey Goose Martini, and reading such classics as Birds of America, Goosebumps and Mother Goose, or taking a gander at the latest Ryan Gosling film. "He's one honker of a man!" Greta cackles.

Greta has a gaggle of Facebook fans from as far away as Goose Lake, Oregon and Gander, Newfoundland. She enjoys staying in touch with them all on her Greta the Psychic Goose Facebook page and YouTube channel.

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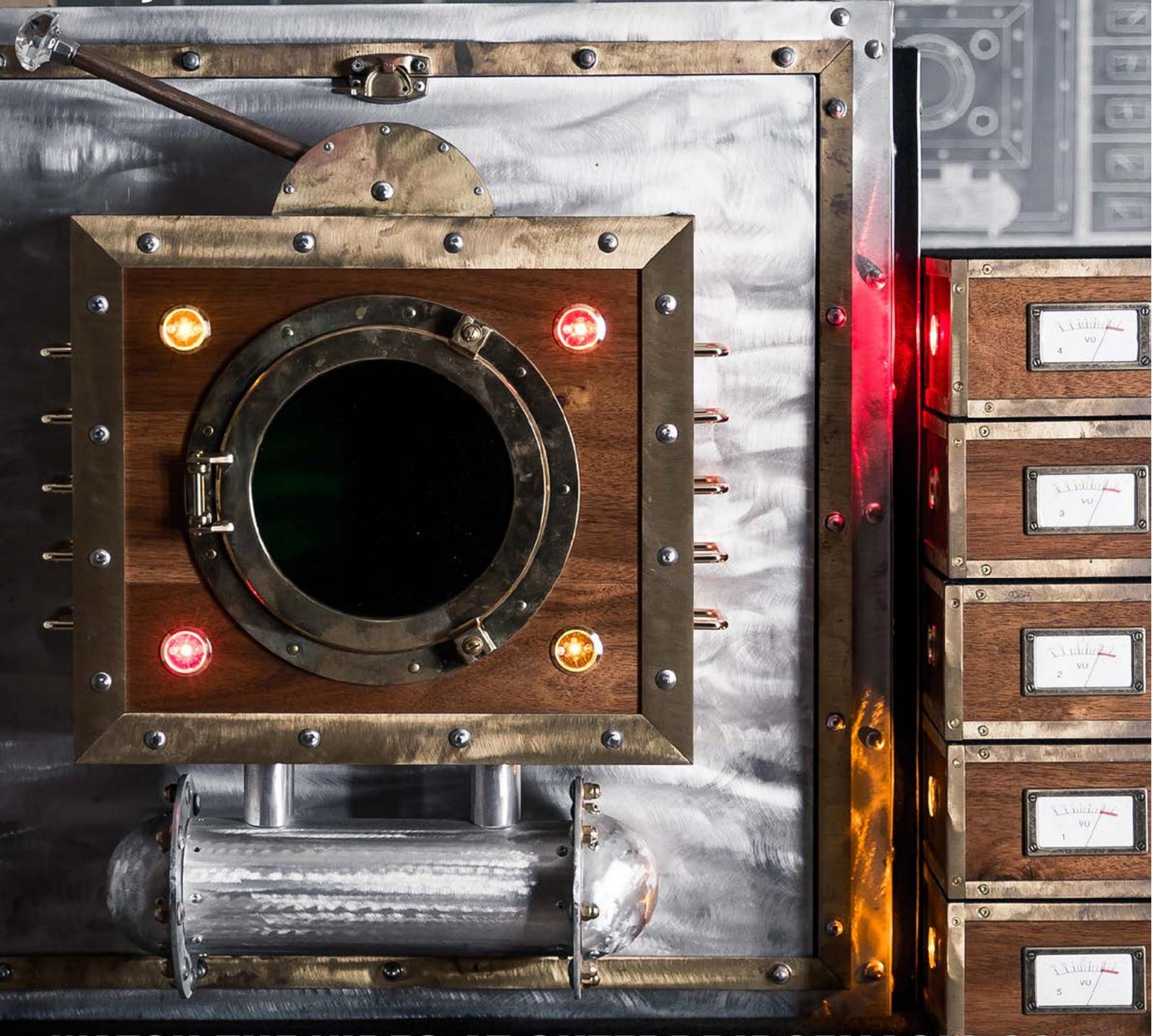
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With permission from Jim Steinmeyer, based on The Lady in the Puzzle from his book *Device and Illusion*



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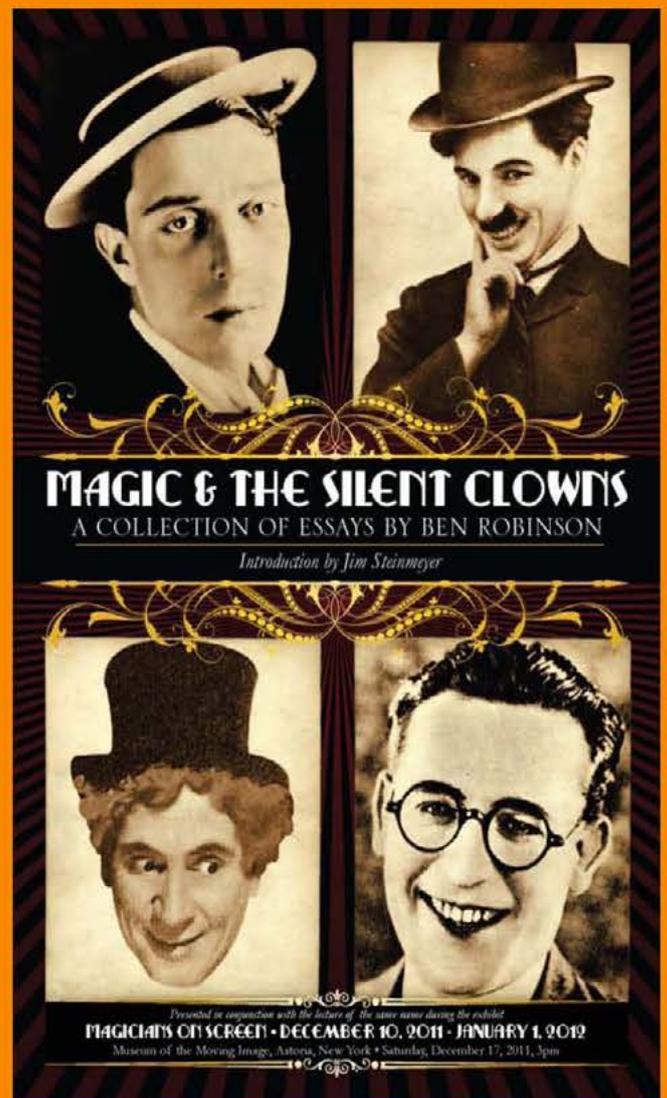
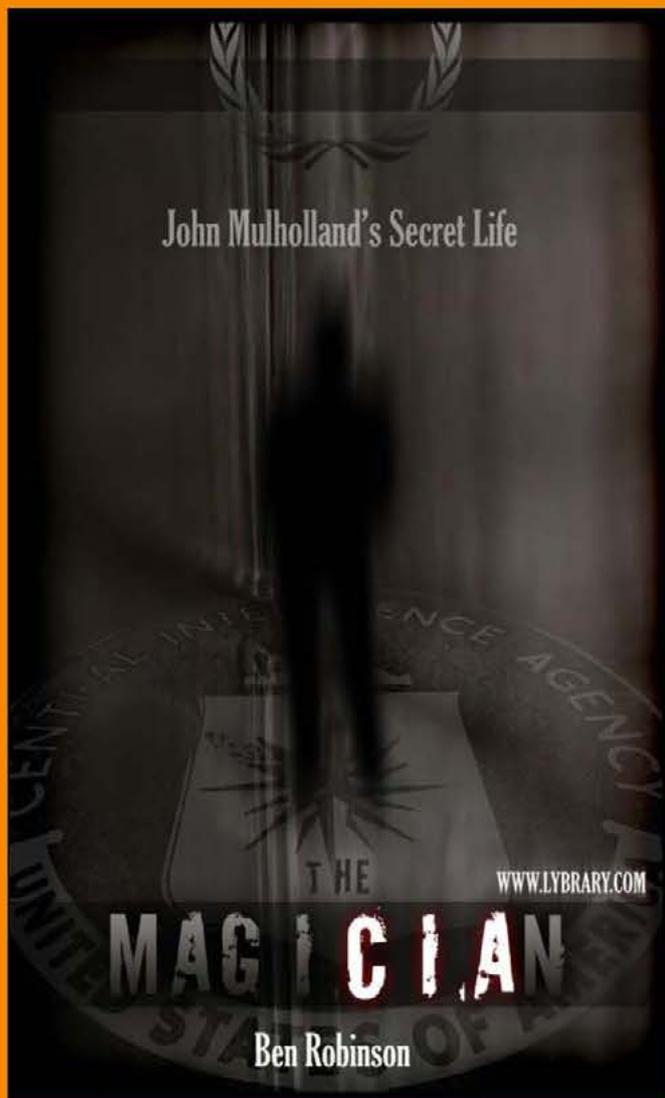
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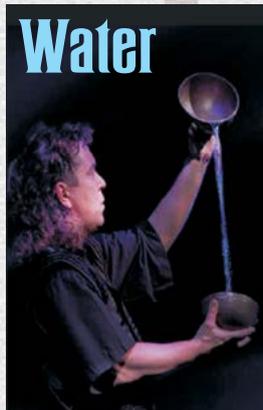
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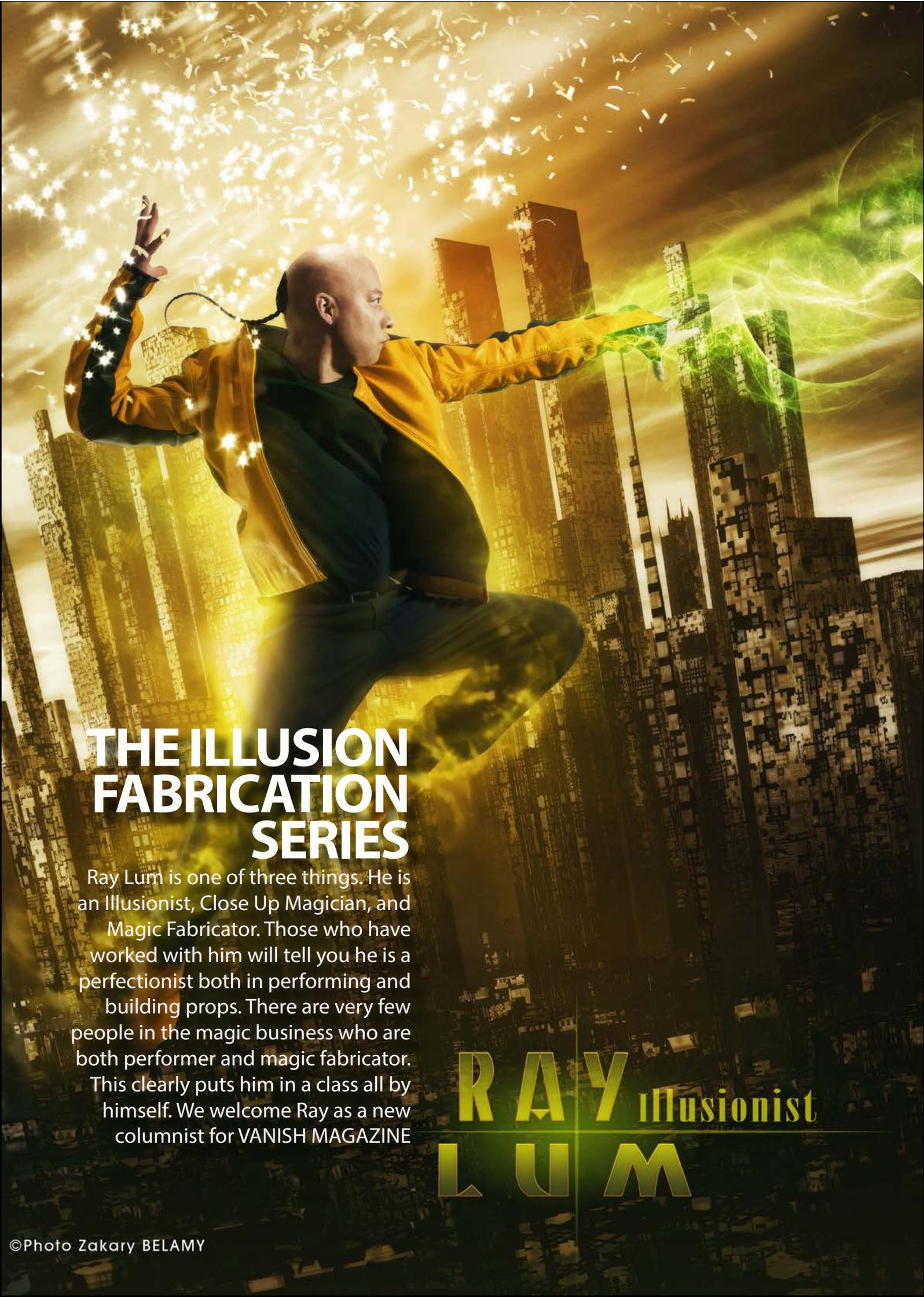
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**Fire**

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For registration, more information, and videos of these routines, go to <http://www.magicalwisdom.com/masterpiece>. For more detailed information about The Magical Masterpiece Series, please contact Abbi at 702-450-0021 or [Abbi@mcbriidemagic.com](mailto:Abbi@mcbriidemagic.com).



# THE ILLUSION FABRICATION SERIES

Ray Lum is one of three things. He is an Illusionist, Close Up Magician, and Magic Fabricator. Those who have worked with him will tell you he is a perfectionist both in performing and building props. There are very few people in the magic business who are both performer and magic fabricator. This clearly puts him in a class all by himself. We welcome Ray as a new columnist for VANISH MAGAZINE

**RAY** illusionist  
**LUM**

# RAY LUM MIKE MICHAELS

## The Terminator of Magic!

*Ray: How did it all start?*

Mike: When I was younger, of course I was bitten by the magic bug like all kids but I was secluded in the mountains of Colorado during kind of these important times and did not have access to magic shops or videos or teachers or anything. This associates to how I built my magic act and how I got into building. I was stuck about four hours out of Denver, so when we needed to buy groceries or food, my parents would drive down to Denver in a pickup truck and buy months' worth of groceries. My mother's husband at the time would go to RadioShack, because he would need things for his CB radio. We were hillbillies but we were middle-class hillbillies because we had a double-wide trailer. Hah Hah! This would've been the 9 to 18 years old area. There were many hours where I was stuck, as a kid in RadioShack standing there for an hour and a half, looking at little parts I didn't know what the hell they were. I would have to order school clothes from the Sears' catalog, in the back of those catalogs they had all kinds of things like bicycle parts, fiberglass resin and other things I had no clue about.

*Ray: I remember those*

I basically read the catalogs in and out in the mountains because you know we get snowed in for weeks at a time, so we couldn't get out. I was able to fantasize about building anything from pedal cars to pedal operated helicopters. Oh, I built a wind sail thing and sailed

around the streets on four wheels. I was an inventor kid building forts and gadgets.

I made just a bunch of wacky inventions but it was this seclusion I felt that allowed me to be able to design things in my head without learning from a school. Perhaps there may be just something in me that allows me to do this and maybe other people can't do it, but I can. I can now kind of fly like a dream through my measurements and my drawings of new ideas and see how they are built inside and out. Somehow I can do that, so I would say part of it is a born thing that just showed up in me and the other part is the seclusion of being forced to design things in my head just out of pure boredom and seclusion.

*Ray: How did magic come in play?*

Mike: Age 13 we moved to Littleton and I went to Columbine High School for a year. I didn't know what I wanted to do when I grew up, so I thought about being an elementary school teacher. I went to the Columbine High School library and asked if I could help out the story time with the kids. They asked if I could sing or play the guitar or do magic tricks. I said, "I like magic. I've done some tricks in the past," so they asked if I could put on a Halloween magic show. I took out some books and found things you could do with household items such as Styrofoam cups and some ice in a sponge or in a handkerchief or in a cardboard box, that type of magic.

I ended up visiting a magic shop in Denver and asked the owner I had a magic show to do and what could I get for three or four dollars. He suggested the Tommy Windsor Popcorn Die Box which was a die box you filled with real popcorn but it had a pocket in the back. There was a book that came with it and it was like a pitchman's book where you could stand there like a guy from the carnival and bark out different things to get the audience and they win prizes. I read the instructions and it said I could do hundred's of tricks with the thing. All I needed was a silk, die tube, magicians' hank of rope, and a whole bunch of other things I had no clue what they were. I went back to the shop and told the guy that I had read the instructions but didn't have any of those other items. He asked me how much I had to spend and all I had was just my three dollars to buy the popcorn box. Now he realized a slight mistake. He told me I needed some other things to go with it, so he took out a box and put in a milk pitcher and silk tube, a dove pan and some other small items. He puts them in this box, then he writes up this ticket with a price of \$50 or \$60 in 1980. He then told me, "Here's what I want you to do, take these home, learn to do your show then do your show, make some small business cards and start handing these out at the show and start performing shows. Pay me back when you can." He then handed me the magic set.

I go out to the pickup truck where my parents were waiting. They asked where I got the box of magic and how did I pay for it? I told them the biker-looking guy at the magic shop gave them to me so they marched me back in to the shop to return everything. He says "No, I gave this stuff to your son. I'm taking a chance on him. He needed this but didn't have money for it. If he makes a business card, he starts selling and doing shows for himself; he can make some money to pay me back. If he doesn't, then I never see the kid again. Shame on me. I will take a chance on this young man. Maybe he might even work in the shop someday." Well, it was a big moment for me and that was my meeting with the magician at Top Hat Magic Shop. His name is Mike Shannon, who became my best friend.

From there, Mike really pushed originality. I was influenced by Lance Burton and his style after watching him on The Tonight Show in 1982. He somehow reminded me of a robot. He was so well rehearsed that could produce candles and vanish them without actually looking at them. That's how I came up with the idea for the robot in the 80s. Also, the robot dance was really popular because it was so visual to watch. That's why I came up the idea of a robot that was like a stereotypical magician.

So my act was built like a stereotypical magician by pulling flowers out of my sleeve with a top hat, which is still my opening. For a while I would perform robotic dancing cane, some candles, billiard balls, back palm cards. But I say the robotic reinforcements that took my act from just a robot normal magician to the original robot act. The original bits are include taking my teeth out, opening my face, spinning





my head around or my body blowing up into an animatronic duplicate of myself. They didn't sell those types of tricks in MAK or Abbot's, which were the two catalogs I had. I had to build my own act.

I have a lecture called the *Backwards Theory*. Back then I thought that if I could win the top magic competition in the world first out as a kid, then the world would be mine. So my intention was to build an act that was so good even the first time I did it and not to waste time with trial and error or years of changes that we all know we can't get around. That's where my lecture came from. The idea of *The Backwards Theory* is to create an act that in a competition would get a 10 in every category including originality, costuming, music, and performance.

That's why my robot act that has 150 functions, 16 pieces of costumes including fake teeth and fake hair, 1500 cartoon sound effects and a prop that has mechanical clapping hands and animatronic duplicate of myself. I wanted a 10 in everything. There are some acts that are great on a judges' scale but yet don't really sell to the public and have issues sometimes trying to find work in the real world. I was lucky enough to create an act that has allowed me to work both avenues. I would win some competitions and I could also perform for TV and public.

I did build some illusions when I was younger. I wasn't comfortable doing illusions. I have an issue with performing on stage as a normal human. I can dress up in a crazy costume like the Jack-in-the-Box or the Robot but if Mike Michaels comes out on stage and do illusions, you'll hear me say a bunch of stupid stuff. I started doing a little bit of illusions on a cruise ship where



I was able to put my whole show together with the Robot and the Jack-in-the-Box in the same show. Also, I did some comedy magic in between, so I got better not to offend the audience as much. I certainly still do because I have a

running dialogue in my head that's pretty dirty and filled with jokes that make me laugh and nobody else.

*Ray: How did the magic building come about?*



Mike: I remember Desert magic seminar about 15 years ago and I was walking by Bill Smith's booth. He had a picture book of illusions he'd built. I was fingering through the book and I said to the person I was with, "You know, when I get old, I'll probably start doing this," and I walked away. I walked further about two more booths and realized that I just said it in front of Bill himself. I went back and apologized to Bill and told him I loved his illusions. I hope I didn't offend him and I don't know if he remembers.

Then, I was in the first MAGIC magazine calendar. Richard Faverty, the photographer, suggested me as one of the people in the calendar. I was helping Richard at the time with some themes for the calendar, for instance, Lance Burton's floating car outside the Monte Carlo was my idea, and my photo was where I'm the dead human inside a glass case and the robot is alive, presenting me in a museum. Richard borrowed a crystal chamber from Bill and when I was returning it, I damaged and cracked part of it. I apologized and told Bill if you ever needed help just ask, although at that time he was not really hiring magicians so I left. I think I was the only one in the magic calendar that was actually poor

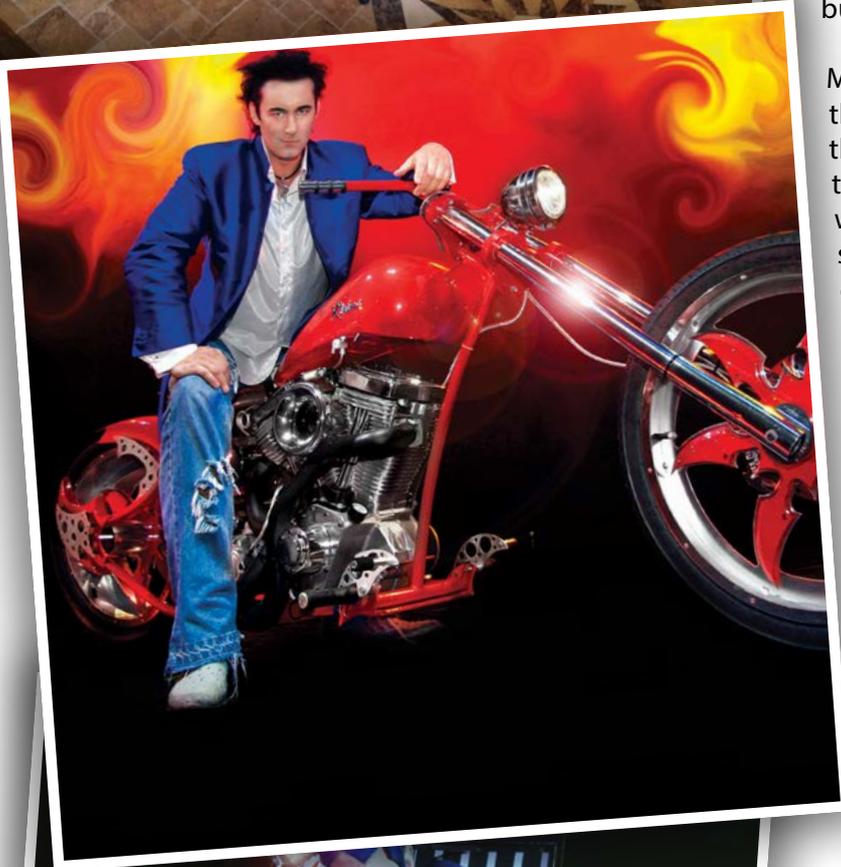
and didn't have a job and everybody else was working. About two months later, Bill called and asked if I was serious about working for him. I told him I didn't have anything going on so I started with Bill at low wage and lasted about three months. I took out the trash, cleaned the bathroom, etc. and after some time I started to build some simple props.

There was a point when I went to Bill and said, "Bill, I think I can help you out in a different way. I think I can do this stuff. I think I can build and come up with some new stuff." Bill was kind enough to let me use his workshop to build my own props.

I started making some of these giant wonders at his shop and this was the time when I started building for others. I don't know how to explain it, but there was a big mechanical theatre for a stripper that was like a giant music box, and there was something called the Jake Box which was like a mechanical poster that grew out of the trunk 9 feet tall for the world's tallest man. I started making some very interesting stuff there and I know that some of Bill's clients went into the shop and asked what that was, looking at things I built. It was still something I did on the side between performing.



The true change came from the helicopter story. My wife and I were on a cruise ship and we were not married then. We went on a small island and we were in a coffee shop. I picked up a magazine written in Thai and I started looking into the pages and there were girls in bathing suits. She asked why was I looking at these girls and I said I just picked up the stupid magazine not knowing what it was. I went back to grab another magazine that had nothing but Arabic words. I opened it up and I was just flipping through the pages feeling mad, then out of the blue, I flipped to a page, which had a picture of a helicopter from a company that built personalized helicopters. They are small ultra light, under 249 pound, little helicopters. I looked at them and that's when it all clicked that I could build a helicopter.



My understanding is when Ken Whitaker built the helicopter, he used a real helicopter shell. I think Bill and others had built helicopters and they were also using real helicopter shells. That's why helicopters as a magic prop were so expensive for years because of reusing real parts. My concept was to come up with a helicopter that did not use the helicopter parts and it allow me to make my own shape. My first helicopter design was called the Grasshopper and it was a goofy looking thing. It did evolve into the helicopter shape you see now that I make which does not exist as a real helicopter. I do get emails from time to time from actual helicopter companies and from people looking to buy helicopters, not knowing mine are fake and are trying to buy them from me, asking me real helicopter questions and have me send them to whatever country they are in. That's a nice plus and compliment. I like the fact that I get offers from companies that like the design and the shape of my helicopter, which does not really exist.



I currently only build my product line and I enjoy building my own stuff. I also do this out of respect to other builders out there. I'm not the guy to build the sub trunk or build the crystal caskets. I like to come up with my own ideas. The helicopter is a Ken Whitaker idea. But I did choose the helicopter as a vehicle to produce with my black art appearance. I try not to interfere in other people's appearance styles, but other than that I'm offering my Floating motorcycle, Scorpion, Jaws of Death etc. and are basically all my shapes and my ideas. I clear everything with Bill Smith first, just to see if anybody has built something similar or if it is someone's idea. I still keep a great relationship with Bill. When an original,

custom piece comes along from a magician, I'll pass it on to Bill as that's his specialty. His specialty is to build what the magician wants. I build what I want and force the magicians to buy it. I'm nestled in the magic industry doing this and I'll continue coming up with my own ideas.

*Ray: Very respectful I like that! There's not too many builders that have respect like that! How many products are out there? What else do you build?*

Mike: I build my new Ejection Seat, Jaws of Death, Scorpion, the new Trip to the Moon. I have an expanding motorcycle with Suzuki Hayabusa and then I have the new motorcycle appearance which is a drop-down version and can be performed surrounded, as well the Dancing Paper Doll, the Mini Appearing Helicopter, and the Floating Guitars.

*Ray: How did you come up with the trip to the moon?*

Mike: Franz Harrary had something called the Flying Machine and it was a big giant flying gadget. He tells a story about when he was a kid and he wanted to fly. He builds this bicycle contraption with wings and parts. He puts a girl on it and she pedals and flies up in the air. Then he gets on the back and flies around as well. I always liked that idea but I couldn't build something so close to that. I'd enjoy something with flying. One of my first ventures was the appearing, floating and vanishing chopper. I did take it on a cruise ship to get it to work. It looked great but it took a lot of lighting to light that motorcycle.

I have the act called the Jack-in-the-Box. In this act, my half body as the Jack-in-the-Box makes a backpack helicopter out of paper and flies around the stage. Some magicians haven't seen that new version, instead they saw me with an old version of this in a competition. Now the act is solid. I would make this backpack helicopter fly around with my half body, and I put a lot of lights on it. I found that if you put a lot of lights on something that's flying, it helps with, let's say a black art type flying thing. I had some problems with the floating motorcycle as I had to light it right, but the backpack helicopter in the Jack-in-the-Box had so many lights on it, the audience can see me even when the stage is lit dark.

The next thing that came in my head was to build a small red wagon for a kid to sit in. The original idea was to build it on stage and it flies, but again it was too much like Franz's. So I

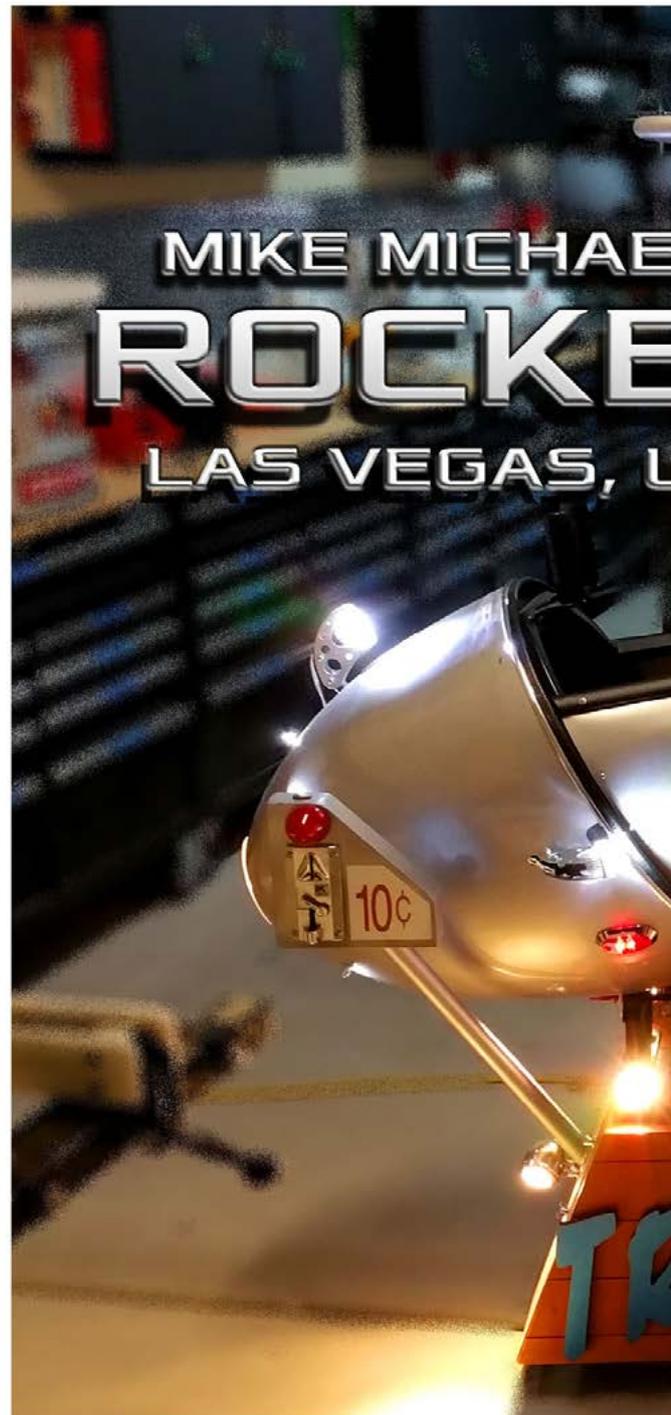


moved on to the some different ideas. What if I was to create some form of like a Star Wars speeder? It would be a bunch of junk but it was more futuristic junk, but there again, I'm assembling parts to create something.

It was to the love of my wife Mayumi who came up with the idea of the grocery store rocket. It made sense to me. Here I have a new effect that is not copied from anybody else. I was able to make the rocket actually pivot instead of just levitating and leveled as it went up. I was able to make it pivot and point upwards, to shoot sparks and smoke. Every kid is excited by the thought of getting in those supermarket rides. They are really hoping it will do something fun and then before you know it, it's just a slow motion, which is disappointing.

This one doesn't disappoint and I have an ending for the Trip to the Moon. It doesn't necessarily make sense just to fly a rocket up in the air, cover it and make it disappear. It does make sense to cover it because it hits light speed on its way to the moon. I have an ending that's not on the website yet. I will soon be offering this ending; it's a round moon that's in the shape of a sign which lights up. It's on a boom arm that lifts up in the air and it looks like a set piece for the illusion. You stand underneath it and say that a man's quest for moon is one of the biggest adventures man can hope for, and only 12 men have stepped foot on the moon but nobody knows I'm number 13. When I was a kid my parents used to let me go to the moon on the weekends. I get a kid out of the audience, dress him/her up in a spacesuit, give the child a flag and say when they get to the moon, plant the flag. I put the child in the rocket and teach the child how to operate it. The rocket flies up and down and now flies over to one side of the stage and then reverses itself back. When it flies down, we cover the rocket and it hits light speed and then vanishes. Without the new ending there is the problem of where the child is. As the curtain closes, I go to live remote to see if we can contact the child in the rocket. The child is given a headset, so we try to reach them. But I don't pay attention to the moon that is above me. Then, there is a small miniature rocket that starts to circle around that moon and the audience sees the rocket. The spotlight goes up to that moon and I say to the child if he/she is on the moon. At that point the child plants the flag, here comes the flag popping out of that moon. Finally when I get hold of the child, the child says, "I'm in the moon." We hit the switch and the moon mechanically comes down to the ground and the kid is inside that moon. That is the ending I am offering now that you would've seen at MAGIC Live. This whole routine makes sense with my original idea.

I hope to continue other original ideas and keep growing a catalog of effects and change the face of magic history.





*Ray: What are your thoughts on building?*

Mike: During the 80s and early 90s, if you looked at the Copperfield TV specials a lot of illusions looked rusty or had a raw metal look to them. I don't know how to do that type of work myself however, I enjoy the cleanliness of my helicopters and my motorcycles. I'm not the type of builder that will go and speckle on a lot of dirty stuff to make my things look like they are worn. I feel that even some new illusions nowadays are still trying to replicate that same dirty look and magicians seem to like it. I do hope that the trend will shift for magic illusions to a much cleaner look. Back in the 70s and 80s everything was bright, multicolored with orange, red and yellow such as Doug Henning's style with the rainbow looking boxes and props. I believe that illusions went out of that phase then into the dirty rusty phase. We are in a new phase of magic in every way and I hope to help this new phase by building and creating clean lines and nice up-to-date colors. You can see this in my work such as the mechanical yellow scorpion or the white Tron-like looking scorpion, cool red metallic-pearl bike or certainly my Trip to the moon. I could've made it look like a rusty rocket, as if they were from old days but I chose not to. I just have a different style.

Jerry Frenette who put out a DVD on illusion building impresses me. I haven't seen it yet but I had considered doing something like that. I would, of course, be worried about people hurting themselves with saws and tools. Shop class for me in high school was very important. I know how to operate a band saw or a table saw and other tools and I think that taking safety steps is very important. You'll know it if you can build something because you would already be building by now. You'd be fixing your toilet in the house or you'd be working on your car, or you could pull off some door hinges. You'd find yourself at Home Depot more than once every six months. I have to say some people have a talent for it and some people don't. I am not saying you shouldn't try, but I cannot emphasize enough how important the safety is when it comes to building.

My friend, Sonny Fontana has some of the greatest ideas but he can't put it into a three-dimensional prop like I do. If he could, he would be an unstoppable force. Now, there are some other people who can build but they tend to be followers, not leaders. They may build another Sub Trunk, Nested Boxes or Cube-Zag and they can paint a prop with a different color but they're not going beyond it. I think if I'm correct, Peter Pitt said either do something on stage that nobody has ever done before or do something that everybody's done before and be the best one at it. The example of that would be The Pendragons and their Sub Trunk. It was unstoppable and is still number one.

So with that, it comes back to my Backwards Theory.

You see what you would want to happen on stage without really caring yet how it's done. My own example is that I wanted the robot to reach up and open my face. I had to build it. I could've just bought a mask from a shop but instead, went through many trial and errors, and made a bunch of these different face pieces. I had melted stuff on my skin; I've thrown them across the room because I couldn't get it right. My act is called *Robot 9000* because the prop that I stand on today is number nine. I built nine of those platforms. The number nine is the ultimate one but you need the building knowledge to be able to throw these things together. I heard stories of how Franz used to get cardboard boxes in his backyard. He'd set these things ready to go to a builder and say here's what it is and here's where it folds. If you get to that stage and are able to communicate what you want done to a builder then you are fine if you want something custom made or original.

Some people ask why are magic builders are so expensive? I will tell you why. It's not necessarily the secrets that are costly. I believe that a magic builder has to know how to do every form of fabrication. I made a mistake when I was a kid and went to a cabinetry guy as I was trying to build a lion trick where a magician produces some stuffed animal lion and turned it in to a girl. Basically everything the cabinet guy had were wood dowels for the sides and the wood bottom. The moment I went and said, "what if we add a metal frame," He told me to go to a metal company for that. There are metal people to do metal, painters to paint, but a magic builder has to know and be able to do everything: welding, sanding, painting, fiberglass, metal work, wood work, electrical work and other many things in order to build magic props. You're paying for us as an artist who knows how to make things work as well as pay for our ideas. For example, when you buy my Scorpion or Appearing motorcycle, the motorcycle has an aluminum frame, has a drop-down curtain, has solenoids to release the curtain, has a battery system, has cables and pulleys, and then certainly the motorcycle is in there with counterweights and bearings. The lightweight bike itself involves fiberglass, vacuum form, plastic, automotive paint, polish and chrome. I calculate all the dimensions even to make a bike frame to make the prop work. So, it's an all-encompassing job and that's why we are not cheap but that's how we take pride in what we do. I hope my clients see it and enjoy my creations.

Thanks for listening to me ramble on about my thoughts as a builder.

*Ray: Well this has been one educational interview! Thank you Mike for taking your time for Vanish Magazine!*

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# BRAINSTORMING WITH MAJINX

## CREATING THE IMPOSSIBLE

By Lawrence Larouche

A SERIES OF

IDEAS START YOUR

CREATIVITY JOURNEY

When you really think about it, it's not imperative that you be a creative genius to be a great magician? There are many great magicians who perform standard material but give it such a powerful personal touch that it becomes separate from all others. A great example of this is The Pendragons presentation of Metamorphosis, the Sword Basket and the Sword Suspension. These are standard illusions but perform to the very edge of perfection by two of the best performers this industry has ever had. .



No... you don't have to be creative, but it does feel exceptionally good to step out on the stage with something you can call your own. Not only does it keep your career moving forward but also helps keep the industry as a whole evolving. It has often been said... we are all standing on the shoulders of the geniuses that came before us. All of our supposed original ideas have most likely been born by seeing something that has already been. That's how the human imagination works. Magicians often drag existing ideas into a psychological demolition chamber where they are broken apart combined with the remnants of other ideas and ultimately reassembled into something wonderfully different that may or may not work. I suppose courage comes into play at this point. You have to be prepared to see your idea fail? If it does fail, will you have the willingness to keep pushing, fine tune, readjusting it until it works or will you simply walk away. My biggest problem, is not knowing when to stop trying to save a bad idea. I am cursed with too much confidence in my creative abilities that I have a hard time confronting failure. My workshop has a special place for these accursed structures and there they wait

until I find the resolve to throw them into the “fire-pit!”

Applying a creative formula to a magical problem requires knowledge from many different sources. For this you will need access to books on the subject. They can be found in magic stores if you know where to look. The shelves of a magic store tend to be dominated by close-up material. You may have to ask for help and in some cases you may have to order your titles on line.

The first book involving illusion design that I ever bumped into was *The Great Illusions of Magic* by Byron G Wels



which came in two volumes, one with the presentation and methods and one with the construction plans. I remember buying it because it contained the design plans for the Thin Model Sawing. In the end, I ended up creating my own design, which became one of our signature pieces, The Splicer Machine.

The second book I bought was *Illusion Builder to Fu-Manchu* by Robert E. Olson. For some reason I felt that this book was much more inspiring to me. It contained some very intriguing ideas that could be easily applied to modern day presentations. For example, it was the Triple Screen Production which inspired the creation of my Wondervator illusion which I jokingly refer to as my “affordable” Elevator production.

I then acquired the entire S.H.Sharp Collection which includes many detailed explana-

tions of mechanical, Hydraulic and Pneumatic principals as well as optical and psychological techniques. The books contained many illustrations which I find really important when dealing with internal mechanisms. I liked the S.H. Sharp collection more than the highly coveted Fitzkee Trilogy simply because of the illustrations. That’s just the way my mind works. Don’t get me wrong... The Fitzkee Trilogy is a great collection of books which includes Showmanship For magicians, The Trick Brain and Magic By Misdirection. If your serious about the art, I strongly suggest acquiring these books.

The Encyclopedia Of Suspensions and Levitations edited by Bruce Armstrong covers just about every kind of levitation that would be of any significance it stage magic. Many of the present day levitations are a direct descendant of anything you will find in this book.

Photos: Lawrence performing “The Splicer Illusion.”



“It always amazes me how methods have NOT really changed that much since the birth of “Modern Magic back in the early 1800s.”



Photo above: Wondervator illusion

It always amazes me how methods have NOT really changed that much since the birth of "modern magic" back in the early 1800's. What has changed is the look of the props and the application of the old methods to new concepts. The Hydraulics and pneumatic methods are still with us. The seemingly infinite configuration of mirrors and black art masking techniques are being used at this

very moment somewhere in the world.

Materials have come on the market that are stronger and lighter which helps when building something that needs to be transported a great deal.

Electronic technology has certainly offered some very clever advances in the genre of mentalism but it

is still amazing to see how the old methods still dominate the landscape.

As far as some of the more contemporary contributions to the world of stage illusion, there are books out there including the entire Rand Woodbury Illusionworks collection and of course several books offered by the incomparable Jim Steinmeyer. If you're going to learn about the inner workings of stagecraft and illusion, you might as well learn from the best. I find that a lot of the contemporary books are more "idea books." That is... they are not really offering any new groundbreaking methods but are simply applying the old methods to newer ideas. The bases are still there but there is a new kind of box sitting on top of them. Black art masking that once concealed a horse is now used to conceal a motorcycle. Duck rods and wires are still being used to levitate pretty women.

I suppose what I am trying to say is that once you have the technical understanding of illusion which is available to you if you know where to look, it is up to you to come up with an entertaining scenario in which to apply it.

Audiences have certainly become more sophisticated. They have become accustomed to spectacular images both on television and on the large screen. Their expectations have become more refined and perhaps more demanding. With this in mind, we should sharpen our creative instincts and search for inspiration from places other than the magic fraternity.

Films provide an endless parade of spectacular ideas as does the multi-faceted world of science and superstition.

Perhaps we need to prepare for a creative revolution within the Magic industry. I wonder what this revolutionary character will look like? Will it be a young boy with super

powers, a beautiful fearless young woman with the ability to get inside our heads, an old master who steps into a machine that makes him young again so he can continue where he left off. High technology could give birth to a robot magician that goes beyond the Mike Michel's creation. Good luck with that!

Who knows what the next iconic personality of the magic industry will be. Will it be you? You have all your work ahead of you!

My contribution to this evolution are the ideas that have been piling up in my workshop for over 30 years. For the next year, I will be sharing these unfulfilled dreams with the readers of VANISH magazine in hopes that some of you will be inspired enough to take the next step. Some of these concepts are simple while others much more complicated, expensive and somewhat impractical but not

impossible. As magicians, doing the impossible is what we are wired for... thrilling our audience using our ingenuity and charm.

My contributions will come in the form of drawings and videos. Much of the time I will assume that you will understand the methods involved and will simply expand on them. If you are serious enough to pursue the idea and wish to discuss the possibilities, please feel free to contact me at:

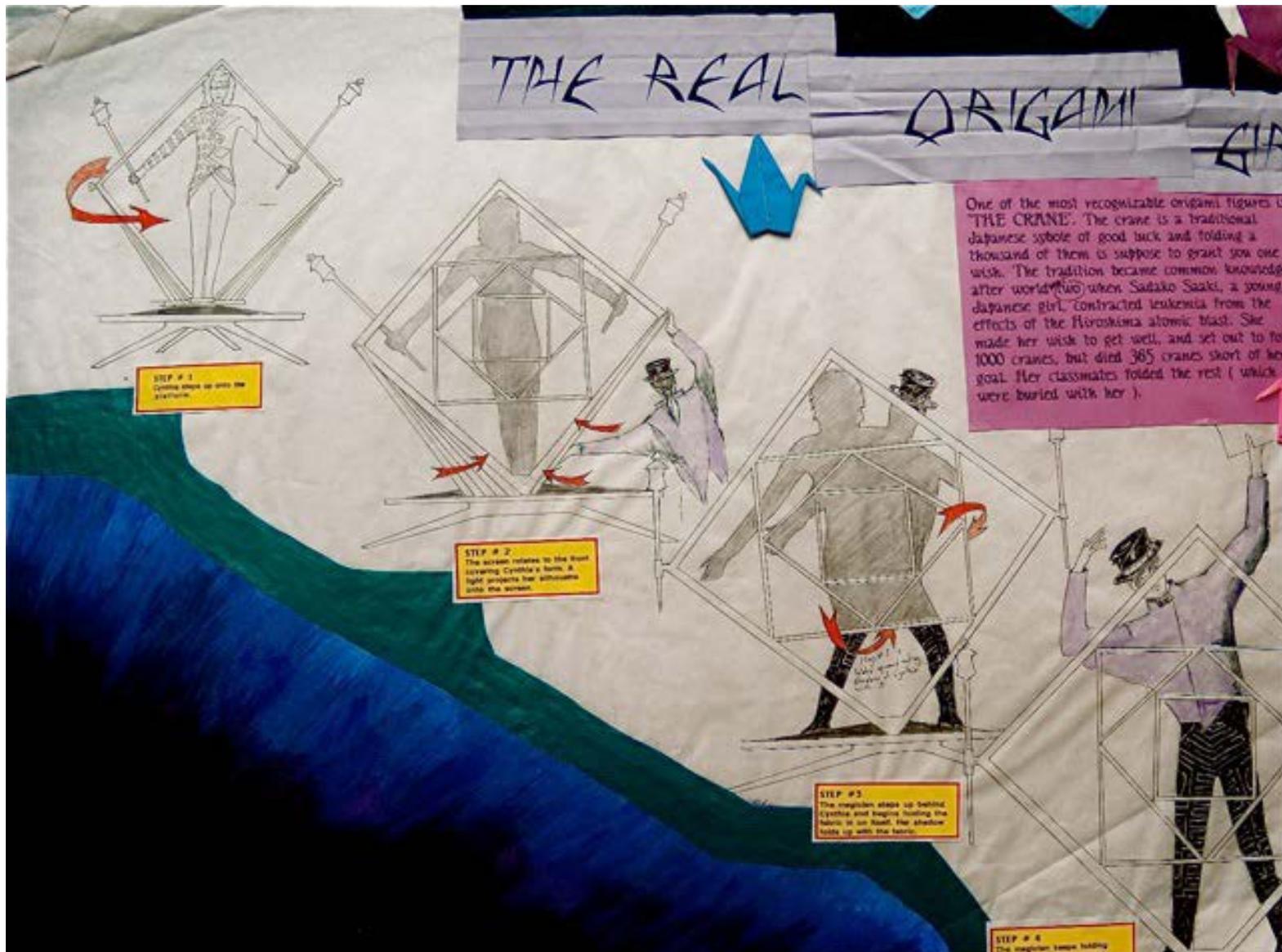
Lawrence@majinx.com and I will do my best to respond as quickly as possible.

My first installment is something I call **The Real Origami Girl**, which was inspired by the famous illusion performed by almost every professional stage illusionist on the planet. Of course, I am talking about Jim Steinmeyer's Origami. I wanted to create something that would

remain within the true definition of origami... that is, "the art of paper folding." I wanted to find a way to make a person disappear within the folds of paper as it was being transformed into a secondary pattern. It is not a overly complicated illusion in fact. I simply never had a reason to build it. Hope you enjoy it!

TTFN

Lawrence Larouche / Prof Wick.



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# MARRIED IN MAGIC

BY MATTHEW FALLON



Following your passion — unadulterated, absolute, solid passion — can take you far. What your definition for 'far' (or 'success') is, is up to you.

If magicpreneur was not an actual word before today, it is now. The couple featured here will certainly inspire you to think broad and take passionate action in your own magic career; at the very least, you can't help admire them for their doing so.

I am very fortunate to call Joe Givan and Carol Massie friends, as well, fortunate to have been invited to entertain on their unique stage twice now, over the past few years.

Passionately living a career in magic, here is

## **Joe Givan & Carol Massie** aka "The Dream Masterz Theatrical Illusionists" of Theatre of Dreams in Castle Rock, CO

Our "story" is really two separate stories as to how you end up married to a magician...we were both accomplished magicians when we met.

Joe Givan got a magic kit at the age of four for Christmas and was instantly hooked. Carol always jokes.. "be careful what you buy your kids as it may become a lifelong obsession". Carol started in college....and the rest is history.

Joe Givan is a creator of original illusions. Honors for his innovative ideas and performing style include the World Championship of Close-up Magic at the 1988 FISM convention in Holland.

He is the third person in history to receive the Gold Cups International Award of Excellence from the International Brotherhood of Magicians. A worldwide lecturer on the art of creating and performing illusion, Joe has also written for many publications, and made



numerous appearances on international television, including England's "Best of Magic", and "The World's Supermagicians" in Tokyo.

He has designed custom illusions for major corporations – IBM, Xerox, Apple, AT&T, Pepsi, etc; his creativity has been sought by performers such as David Copperfield, David Blaine, Guns & Roses, as well as Alice Cooper's "Brutal Planet" and Six Flags Amusement Parks. He also consults for magicians worldwide and has recently been involved as a builder and consultant for the recent entertainment concept of clue/escape rooms.

Carol Massie was a college cheerleader and a Miss Ohio



contestant when a magician asked her to work with him. She was athletic and used to being in front of large crowds. She agreed, but after a few shows, she told him that she felt "very old-fashioned" playing an assistant and would like to learn more magic. He jumped at the idea of being a male and female team and they began to work on that. Once they graduated from college, they decided to look for a job performing on cruise ships. Carol had 2 college degrees and snagged an entry level job in marketing complete with company car, nice salary and health benefits. Once offered the ship gig, she looked to her parents for advice. The ships were offering just 3 months of work to start. Carol's parents gave her their blessings and the 3 month job catapulted to five years on ships and a position of Cruise Director and lifelong career in magic. Who knew?

Joe believes that if there is one thing that has kept things alive and fresh in their relationship, it is what attracted him to Carol from the beginning: Humor! "We still have no problem making each other laugh after being together for 23 years!", he says. Having his own quirky sense of humor, he recalls knowing they would be great friends when Carol jokingly proposed doing the 'Trout -Tear'; a torn-and-restored-trout. "I knew this was an unusual, smart, clever woman I could really get

along with!", he says.

Joe and Carol met performing separate acts at Magic Island in Houston, TX in 1991. They became good friends but went their separate ways performing across the globe. The following year (as they believe fate would have it) they were booked at Magic Island together again! This time sparks flew as they spent lots more time together. Parting ways once again, they kept in touch when they could...long before 3 cent-per-minute phone calls, the internet, "cell phones" - (what were those?! Carol was performing on cruise ships in Scandinavia and had a phone bill close to \$1000. Ouch! So, one day when Carol was back in Atlantic City working casino showrooms there, Joe called and asked her to come and visit him in Colorado. She did, and the romance soon began. She soon completed her gigs on the east coast and moved to Colorado. Joe had been developing a show in which magic and illusion were tools to present "live dreams" onstage. His unique vision of magic presentation appealed to Carol and they conceived a story-line production called the "Dream Masterz Theatrical Illusion Show". Joe's character was trying to create the ideal woman in his dreams, with Carol's character coming into the dreams and turning the tables on him. Joe was the person being mutilated

in the illusions such as mini cub-zag, twister, etc. and the audience responded well to a strong female magical performer even though Carol did not have a speaking roll. Her character is mischievous and strong (and a bit sexy), but not at all evil as she was simply 'playing' with her role, sort of tongue in cheek style. They took Dream Masterz on the road for 7 years with 2 trucks and a road/stage crew of 4, featuring their shows at performing art centers, casinos showrooms, riverboat casinos, festivals and corporate events across the U.S, with occasional TV and convention appearances in Europe, Canada and Japan. A 10-foot albino python was a constant companion, both on and off stage! "We could write a book about the adventures of traveling with a large, exotic snake facetiously named "SPOT!", Carol says. They had their own show at the MGM Grand in Las Vegas.

Joe and Carol had certain "roles" on the road... similar to what they have now with owning and operating Theatre of Dreams since 2003. Joe is the creative, designer type and Carol is a business woman and detail oriented organizer. They each have separate offices at their home across the hall from one another. Carol is always early and prepared way in advance, where Joe gets things done just in time as he is good at "going with the flow" and the pressure of a deadline doesn't get to him. Carol avoids last minute pressure, which sometimes drives her crazy waiting for Joe to "finish the last step" of something. This can lead to friction before a show as showtime looms closer and closer. Crew members see vari-

ous frictions but know all returns to normal right away and the shows begin without a hitch. That's the sign of two working professionals. "Even if things get tense before a show, that all melts away when the curtain goes up. We're both so 'in the moment' when performing that you don't even think about whatever rough moment happened earlier in the day," says Joe. "We actually have a lot of fun on stage that the audience doesn't ever see whispering funny things or singing goofy music or making comments that only we would laugh at, sometimes just to shock each other. It's fun and keeps it fresh for both of us!"

Joe Givan and Carol Massie got married in August of 1994. Both are musicians and their taste in music is

very similar. Joe plays piano, which he almost chose as a career, as well as trombone which he has used in their act. Carol also plays piano as well as flute which she has also used onstage in the Dream Masterz show. Their musical backgrounds have always made choreographing an illusion 'relatively easy' for them as they seem to be literally 'in tune' when it comes to the way they hear and interpret music. Although Carol is not a trained dancer, she has always had a knack for movement and enjoys it. Joe's background in stand-up didn't allow for much in the way of choreography, but when they teamed up to perform large scale grand illusion, "Joe was a natural", Carol says. Joe's expertise in sleight of hand technique as well as mentalism comes in handy when



Carol and Joe with "SPOT" the albino python - Photo by Ben Willoughby

coaching Carol in the more intimate effects weaved throughout their routines.

As far as being married and working together, the key to the success is simply having your individual interests in addition to many shared interests. They both like movies, although Joe is into horror movies which Carol is not, but they both love adventure, animation and comedies. They love cooking. Carol is a distance swimmer, loves nature and is very active. They love to go bicycling, ski together and play lawn games like bocce ball and jarts. "Carol is quite competitive and is a natural athlete on all levels - even football," says Joe. Watching football, by the way, is another passion they share. "Carol knows more about football than most men!" he says. Joe plays tennis and roller blades, and used to participate in many extreme sports like skydiving and hang gliding.

Together they have taken on coaching magic as well as teaching magic at "Wizard Camp" at their

theatre for the past 12 summers to rave reviews. Joe is the technical and creative coach, while Carol's strengths are in staging, movement, eye-contact and choreography. Together, they are quite a dynamic couple coaching acts of all kinds, not only magicians.

Carol and Joe are both very passionate about elevating the art of magic to be sure that it continues to get the respect this incredible art form deserves. They love to present the cream of the crop of professional magicians to the public at their theatre! Once, Carol sent Stan Allen, editor of Magic Magazine, a list of the performers they've featured and Stan immediately called and said "your list reads like a 'Who's Who of Magicians' and we are doing a four-page spread on your beautiful venue." They were featured in the June, 2015 issue and are very honored. The intimate but elegant theatre seats 72 and, because of private parties, fundraisers, team-building, magic wizard camp, etc., the theatre has managed to thrive in a town of just 50,000 people in

a strip mall. It's a labor of love. Joe is the maintenance man and talent booker while

Carol is the marketing manager and runs the tech for the shows and she jokes that she also is the janitor. Each has to pull their weight so as not to burn out. Running a theatre takes a lot of time and effort, but it's gratifying when they see the delight on the faces of their audiences at the end of yet another "Amazing Show!" which is the name of their website: [www.AmazingShows.com](http://www.AmazingShows.com). Imagine that?

***Thank you, Joe Givan and Carol Massie! You both represent passion in your work, joy of the art of magic and a love for your audiences!***

***To learn more about Joe and Carol and their Theatre of Dreams, visit their site [www.AmazingShows.com](http://www.AmazingShows.com). Then, get out to Castle Rock, Colorado at your earliest opportunity! Married, magic couples, what is YOUR story? You're invited to contribute to, and be included in, a meaningful and lasting work meant to inspire and guide other couples in the art of magic — today and in the years to come. Your stories to share can include anecdotes, learned lessons, challenges, tales of success, the good, the bad, finances, travel, family, children, et al. We understand that many of these matters are extremely personal, therefore, you are invited to be as private or as open as you desire. It is entirely up to you. Your honesty is the understood essential element! Send an email to: [matthew@fallonmagic.com](mailto:matthew@fallonmagic.com).***

Matthew Fallon is an entertainer, speaker and author currently traveling twenty-six weeks per year performing his comedy hypnosis and comedy magic shows. When not performing, he leads individuals and corporate groups to higher levels of achievement through his consulting work. He makes home in Colorado with his beautiful bride, partner and backbone to his success, Mistia, and their two beautiful children.



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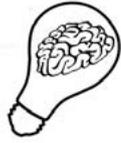


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EPIC FAILS IN MAGIC PART 3

# BACHSTAGE

*Illusions, Creativity, & Performance*

*with Charles Bach*

## EPIC FAILS IN MAGIC PART 3 USING "OUTS" TO AVOID THEM

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"The maxim of improvising is 'yes, and' - which can be explained in another way by 'thank you for this moment, I will now heighten it.'"  
-Cody Dove

Improvisation is a wonderful tool to have in the arsenal of a performing magician. It allows you to use the elements available to you to create something completely new. Jazz musicians do it to discover new rhythm and melodies, actors do it to hone their ability to commit to characters and get in touch with their emotions, comedians do it to develop new ideas or comedy routines, and improv comedians do it in front of a live audience to create unique theatrical performance.

As we continue the series on Epic Fails in Magic, I wanted to explore the ability to improvise

your way out of a bumpy situation that might occur.

It was while working at Caesars Magical Empire as the wizard, Octavius, that I received the best improv training of my life.

The wizards each did up to 24 dinner shows a week in intimate little venues with guests from around the world, waiters assisting in the magic, and a sophisticated computer system running all the music, lights, and effects. It really honed your ability to handle things going wrong or simply not working at all. It also allowed the creation of many routines, bits, and lines that have

stayed with me all these years.

For this article, I asked a couple of talented professional comedy improv experts with years of training and experience to approach ten possible situations with an improvisational solution. I've worked with both of them and always marveled at their ability to create humor from any situation.

I also asked each of them to not filter or edit their choices, but to commit to the first thing that your mind delivers that might be good given the situation.

These are the situations presented:

- 1)** Mic stops working, feedback, or strange sound.
- 2)** Prop breaks in your hands or during a trick.
- 3)** You forgot something important. A pair of scissors, lighter, tape, etc.
- 4)** No music comes on, starts in the middle, or even wrong song.
- 5)** No lights, wrong lights.
- 6)** You fall, trip, or slip.
- 7)** Costume malfunction. Fly open, shirt rips or pants tear, bra strap breaks.
- 8)** Have to leave the stage to get something.
- 9)** Audience member has too much to say and won't shut up.
- 10)** Introduction by host is messed up.

My first comedy master is Markus Kublin. We worked as wizards together at Caesars and he was also a member of a popular improv troupe called, The Mutiny.

We would often eat together between shows and I would give him a couple strange things to somehow combine into a joke and punch-line. Something like, "a grandma with pineapple on her head riding a skateboard." Immediately, he would begin the story while his mind was crafting a clever and funny connec-

tion of the items. By the end, he delivered a punch-line that tied it all up in a bow. I love him for that.

He's now a writer/comedian for Disney Digital, is working on live-action and animated comedy projects, and consults on indie TV and web series. He's also sold more than a few jokes to Jay Leno for The Tonight Show. Markus is on a performing hiatus while doing writing projects, but plans to return to stand-up soon. Check out his site at MarkusKublin.com.

Here's what Markus had to say about handling the list of mishaps:

**1)** Mic Feedback: pretend that it is intentional and you are a heavy metal rock-god.

**2)** Prop breaks: as a magician, insist to the audience that you can "restore" it later in the show. Maybe the audience forgets.

**3)** An essential but forgotten item means you will have to do something to keep the audience on your side. So get an audience volunteer. Ask them for the item. If they have it, you're saved. If not it looks like it's their fault, not yours.

**4)** Wrong song comes on: Opportunity for interpretive dance. If you have a live band, you can also have a live conductor-firing!

**5)** Not much you can do about wrong lights. If you make a flip-the lights gesture toward the tech booth, it is likely to be misinterpreted. No lights, they should figure out on their own pretty quickly. If not, time to change your act so the crew starts paying attention again.



Photo: Markus Kublin

**6)** You trip: roll into an elaborate stunt fall. When you ruse uninjured, you will get sympathy applause and wonder why you didn't start doing this year's ago.

**7)** Wardrobe malfunction: always wear a dangle nipple ring, just in case this ever happens. Unless you are on CBS. Then just stop the show and apologize.

**8)** If you leave the stage for any reason, just tell the audience you forgot to pay your taxi driver. Tell them that the cost of the fare is = the total ticket receipts for the night.

**9)** Thank a talkative audience member with 2 phone numbers. One is for info about a local Open Mic. The other is for a good therapist. (They might even be the same person).

**10)** If your introduction is messed up, reintroduce yourself on a mic as soon as possible.

If all these calamities happen in the same show, say your name is Valentino and then get the heck off the stage. Now, break a leg. Or at least a bra strap.

Our next comedy creator is Cody Dove. I worked with Cody on a ship when he was a member of the Second City Comedy show on-board. Their fun show combined some sketch comedy along with improv games to audiences filled with laughter. It was the one show I could go to over and over again without losing interest since it was a new show each time.

And, just hanging with this group of "yes" people...I mean "yes, and" people...made my comedy chops just that much better. The Second City team develops a very positive comedy atmosphere that leads to humor-filled creativity.

Cody Dove has a natural calmness and style that allows him to throw out the unexpected for some huge laughs. His ability to provide a clever quip in a situation is remark-



Photo: Cody Dove

able.

He makes a wonderful MC or host of a TV show and I expect to see him doing just that very soon. He recently completed a six-month stint in The Illusionarium aboard Norwegian Cruise Line's ship The Getaway. He can be followed on Twitter as Cody Dove @CodyDove and Instagram as @codybristol

Here's what Cody Dove came up with for our stressful moments:

### **1) Mic problems.**

Using my experience as an actor to properly project, I would continue as if everything were normal at first. I would then act as if my own voice were cutting out - proceeding then to maybe hit my chest, un-synch my speech with how my own mouth were moving, and raise and lower the volume of my projection. [If it was initially a strange noise from my mic, I would first make sure my pack was turned off before engaging in the above.]

### **2) Prop breaks.**

I would throw the prop to the floor and tell the audience: "You wouldn't have liked that. It's a bit beyond what you can take right now."

### **3) You forgot something important.**

I would improvise changing the handling of what I needed to do (biting through the object instead of cutting it; being up front with the audience by telling them what I had forgotten, and then explaining what was going to happen, and then asking them to applaud wildly after I mimed the entire effect - surprising myself along the way). Another approach, perhaps unique to myself, would be to improvise a quick story using the objects which were present.

4) No music, or false starts.

I would ask the booth to please (politely - never berate or unnecessarily draw attention to the tech department - ever) stop the music. I would then improvise a moment where I ask the audience to imagine me as a child practicing in my room. I would tell them that not only would I imagine what the theater and audience might sound like, but I would make up my own music - I would then hum an appropriately sounding piece to accompany the effect.

### **5) No lights, wrong lights.**

If the house were lit, and if possible, I would bring my effect into the house

and perform it in a spot different than I had originally imagined. If angles were an issue, I would back up to the lip of the stage. If I were in the middle of an illusion-type effect (bulky props), I would grab some things from my running-order which were easy to carry into the house.

Or

If I were still mic'ed, I would tell the audience that this next effect is so daring that I can only describe what they would be seeing if their minds could take it. I would then move about the stage describing an impossible illusion.

Wrong lights:

I would tell the audience I was showing them an effect as I presented it at last year's Electric Daisy Carnival. If they do not understand the reference, I would help the older audience members along by saying it's like Burning Man. I would help the senior citizens by saying it's like Lollapalooza.

## 6) You fall, trip, slip.

The maxim of improvising is "yes, and" - which can be explained in another way by "thank you for this moment, I will now heighten it."

I would not only fall, but then proceed to roll into a ball, maybe collapse against the proscenium, or - if only tripping - I would go into a full fall (being careful to protect myself while fully committing).

I would then rise to my feet and say, "There are spirits among us."

## 7) Costume malfunction.

At all costs I would avoid a Janet Jackson reference - and try not to mention Jennifer Lopez or Britney Spears as well (comedy in magic is often so dated it painfully hurts). For an open fly: I would proceed to produce a coin or scarf - or, if none were handy to palm, I would act as if I were removing magic sparkles. For pant tear: I would proceed to act as if I were going to restore it - all the while, putting the tear facing the audience. Or if I couldn't make the seam look as if everything were okay after restoring it, I would

inform the audience they now know where I store some of my props. Bra strap breaks: Provided I knew the girl well enough, I would tell the audience she is the secret of my success.

## 8) Have to leave stage to retrieve something.

Using my microphone to facilitate a voice over, I would take the audience on an incredible "backstage tour" of the facilities. I would point out my guests backstage which include Shia Labeouf, Beyonce, and the Fed's Janet Yellen.

## 9) Audience member talks too much.

I would try to emphasize the moment by trying to interject myself into the rambling, or finesse a cut off by recommending the audience look up the volunteer's TED talk. (Remember: never insult or put-down a volunteer - try to elevate them [even when they are seemingly difficult]).

## 10) Introduction is messed up.

I would repeat the same mistake made, and then correct it in the flow - i.e. "That's right, ladies and gentlemen, I am Chip Doug, or as I'm referred to professionally: Cody Dove. And tonight I, Cody Dove, would like to take you on a magically journey of imagination and sensory overload.

It is amazing to see how each improv artist allows his mind to discover a "method" to achieve the best "effect" on the audience when presented with something going wrong. Our fields connect very closely on this level.

I've also observed that many improvisers are well-read, intelligent people with a strong knowledge of current events, history, and pop-culture, plus a solid vocabulary. This provides an arsenal of material to "go-back-to" when they want to make something relatable to the

audience and harvest laughs.

What each of these improvisers do well is to put the full responsibility for the situation on themselves. Even if the malfunction is not their fault or even caused by their own mistake.

As performers, we must "own" the stage when we are on and that means "owning" the problems that occur during a live performance.

The approach of an improviser is to be comfortable completely going in a new direction using the tools available at the moment. This openness of accepting whatever happens allows them to adapt the routine by re-writing the script on-the-fly, singing the song themselves, miming an act without the props, and more.

From experience and observation, I've concluded there are two important elements that will allow any performer to succeed when things don't go as planned.

**1)** First and foremost is being comfortable in your own skin. Know your stage character so well that you can instinctually know how he/she would handle these unexpected situations. Then, that natural reaction will guide you. Often these impulsive moments will provide successful bits or material that can be adapted to use in shows all the time.

**2)** Secondly, you must commit to any direction you decide to go once you start improvising. Own the moment and take control. It's you who's driving the show and everyone else (audience, techs & assistants) are looking to you for guidance and following your lead.

As Cody Dove said, always elevate the moment. If you are going to fail, fail spectacularly...in the end, you will succeed. Something went wrong...so what?...now deal with it. You may surprise yourself and end

up with something better than what you had before. It's happened to me many, many times. As Bob Ross, the TV painter used to call them, "happy accidents."

#### VIDEO LINK

[https://youtu.be/\\_Tq5vXk0wTk](https://youtu.be/_Tq5vXk0wTk)

I love live performances for the sheer fact that the show exists for one time in one place with all those people gathered together for this singular event that will never ever happen again. It really is something special if you think about it that way.

That energy creates expectations and fuels excellence from all those working on the show. It translates to the audience who gives their satisfied response in the form of genuine applause, laughs, ooh's and aah's. You simply can't get that any other way.

Not surprisingly, this is why the best magic we've seen on TV always comes from those performances filmed in front of a real audiences. Not staged, stooged or cinematically filmed for the screen.

Ideally it is the ticket buyers who most appreciate your live show. It's real, it's live, and it's genuine.

You cannot account for what may happen in all situations, but you can and should be prepared to have 'outs' for those moments that you are able to anticipate different outcomes.

Try taking an improv class and explore your ability to embrace a situation and roll with it. It's a lot of fun and will teach you a lot about yourself, challenge your sense of humor, and discover a new ability that will enhance your magic shows.

Most importantly, be prepared to live 'in the moment' and be the persona that you created from the start of your show to find a way "out" of any misfortune that comes your way.

Bach out! Charles Bach

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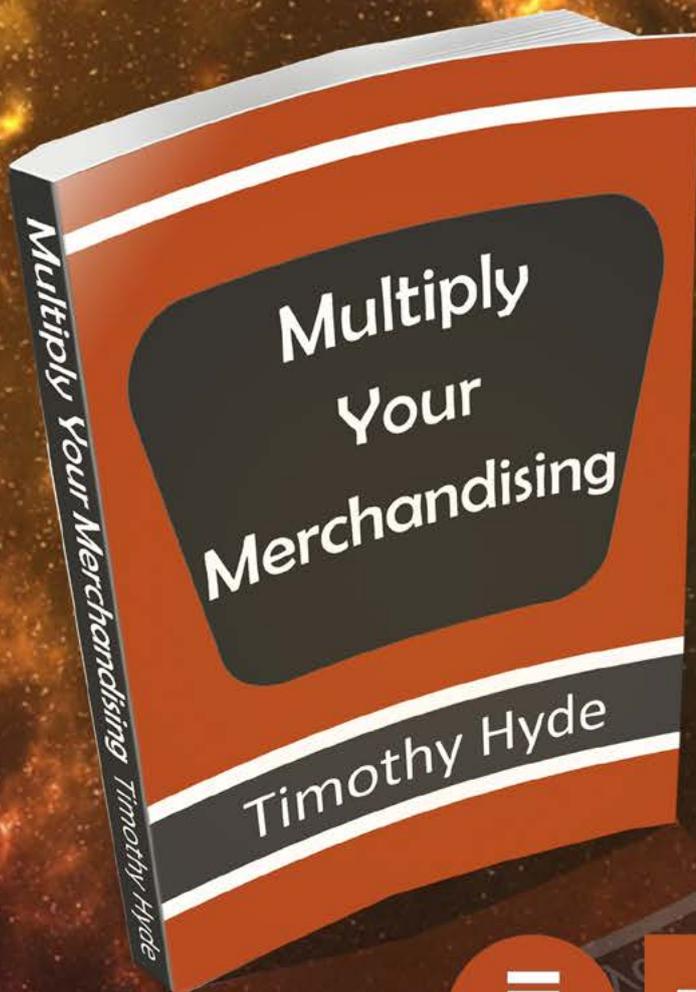
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Based upon top selling products from magic retailers and wholesalers, as well as consulting with over a dozen professional magicians, Paul Romhany reviews tricks, DVDs, books and Apps.

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With an audience of over 100,000 readers your product will reach a wider audience than any other trade magazine.

NOTE: We get sent A LOT of magic to review and ONLY CHOOSE the products we feel deserve the space. Not ALL products will make the review column.

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# 1 Anytime Anywhere Cups & Balls (2 DVD Set) by Brian Watson - DVD



Brian Watson's Anytime, Anywhere Cups & Balls solves every problem that previously stopped you from performing this classic of magic!

No Set Up, No Pockets, No Body Loads... NO PROBLEM!

After 15 years of refinement, tweaking and honing the Cups and Ball is now... finally... PRACTICAL!

Needs No Set Up

Nothing Carried on the body or in the pockets

No pockets used before, during or after

No body loads

No clothing restrictions

Instantly ready to go at anytime

All you need is a table

The worlds cleanest 0 3 0 sequence

New universal sleight

New no sleight 3 ball appearance

Anytime, Anywhere Cups & Balls. A classic finally made practical!

MY THOUGHTS:

Brian has really given this a lot of thought, time and practice to both technique and thinking behind producing a killer cups and balls routines. There is more to this DVD than just moves, there is some very important psychology that creates the right state in the audience so it stops their critical factor. This is such great thinking that it can be applied to any magic routine we perform. What Brian has done is take away the factor of people thinking they are going to watch and try to work the trick out but rather

have them remember moments of when they were a child and get them in to a child-like-state. You don't have to use the same script as Brian but certainly take away how you can change the state of an audience to create a state of receptivity and bring the audience together.

This is a two DVD set and each step is taught in great detail. There are two different performances, one live and one studio. What makes this routine different from others is the fact that everything, including all the final loads are not contained in your pocket. This routine is all contained within a pouch that allows you to have your regular magic in your pockets. I think this is a huge step forward for the working performer both restaurants and walk-about. I've never been a fan of the huge pouch that street entertainers wear and go in and out all the time to do a cups and balls routine. What Brian has done here is do away with the bulky front pouch and introduce something that is no larger than the cups themselves. It is something that goes out of sight and is a great place to keep the objects. The other difference is Brian's routine does not use a magic wand. The routine and blocking of the routine does away with the need to use a magic wand.

Brian shows where you can buy a pouch - it is something used regularly in everyday use and you will find out where to purchase one. I would advise if you want to perform the routine then definitely get yourself a pouch.

The rest of the two DVD set goes through Brian's routine. I enjoyed the routine because it's very much to the point and gets to the final four ball load with some super strong moves to get there. You will also learn how to use a tennis ball load if you didn't want to use the lemon load size that Brian uses. He has done an amazing job in explaining every detail and if you wanted to learn a well thought out, practical and strong routine this would be my choice by far.

A nice part of the DVD is the Practice Session at the end of the DVD. This is for those who have learnt the routine and haven't performed it for a while and need a quick refresher course.

I would recommend this DVD for anybody how wants to learn a great cups and balls routine they can perform anywhere at anytime. I would imagine years of work has gone through perfecting this routine and everything is done to make this as easy as possible to learn. For those who already do a cups and balls routine I think you definitely want to get this to see how Brian uses a pouch to keep everything in and keep his pockets free from the final loads. Overall a fantastic product that I would highly recommend to everybody who wants or already performs a cups and balls routine.

PRICE: \$55.00

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## 2 C3 by Nojima - DVD



### DESCRIPTION

A New Color-Change Technique!

In May 2014, NOBUYUKI NOJIMA, a young, yet prolific creator of Japan released a revolutionary new color-change technique. It enables you to change cards visually, with the cards still SPREAD FACE UP and with ONLY ONE HAND!

You can use "C3" moves (basic move and several variations) for various effects such as Color Changes, Revelations, Oil & Water, Three Card Monte, Homing Card and many more!

This DVD teaches you these remarkable techniques and effects in every detail and from various angles with thorough English subtitles.

9 visually stunning routines!  
Sandwich Routines (2 routines)  
Oil & Water  
Three Card Monte  
Blank Card Routine  
Revelations  
Double Changes  
Homing Card  
Twist (bonus)  
Oil & Water 2 (bonus)

### MY THOUGHTS:

I absolutely LOVE this move. It is done without any gimmicks or magnets and pure sleight of hand. The change

itself is very quick and visual and has so many applications. The DVD is extremely well done with graphics used to help make learning this easy. There is a level of skill required but nothing anybody who isn't use to handling cards wouldn't be able to learn. As well as the move using three cards there is an amazing move where you visually change two cards just by turning them over. This requires a little more work but is stunning. The advanced techniques are called the Double Change and Twin Change.

Once you master the technique there are nine routines taught. If you perform any type of sandwich, Oil and Water, Monte or Homing Card routine then this is an addition you will want to add.

In the Sandwich routine you apparently get a card between two jokers however it is the wrong one. With very little action the wrong card visually turns in to the correct card. What I like about C3 is that it appears to almost morph rather than a quick change.

The Three Card Monte is a very different approach to this classic. Imagine having the cards face up and asking the spectator where a card is - which then turns itself upside down. There is also a variation taught where you can change the color of the back of the card. The move itself happens as you turn your hand over with three cards. It can be performed under any condition.

FadeAway is based on Takamoto Ehana's "Sijimi" in which four aces turn into blank one at a time but instantly get back again. The version reduces to three picture cards and uses C3 moves for their changes. With each routine taught on the DVD you will also learn some variations.

C3 is a very clever move that card workers will love. It is something that makes a very visual change of a middle card and has many applications with standard plots. Very highly recommended to those who work with cards.

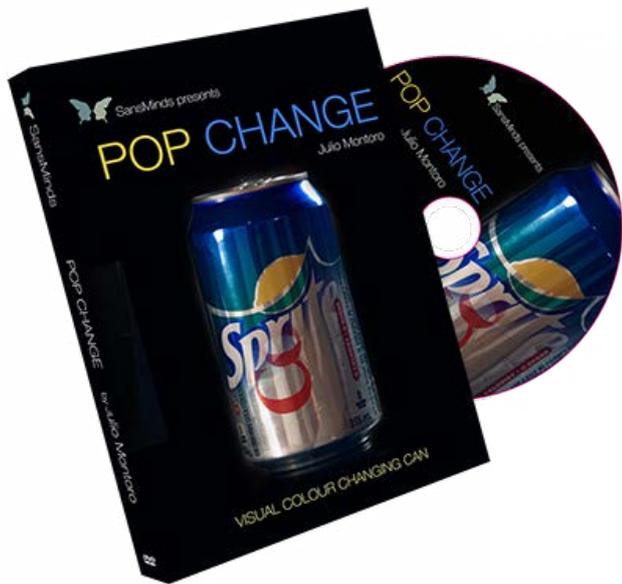
PRICE: \$34.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



# 3 Pop Change (DVD and Gimmick) by Julio Montoro



## DESCRIPTION

Color Changing Drink has been a popular magic plot for decades; mostly involves changing the content or the packaging with a cover. For the very first time, our friend all the way from Spain, Julio Montoro, brings you a revolutionary way to perform the classic plot in the most visual fashion. Imagine holding a can between your bare hands, sleeves up, with a simple gesture and it visually changes to another beverage.

The best part is, you can immediately hand out the drink to the spectators. They can even drink it too!

## MY THOUGHTS:

You get an hour DVD and a black bag. This is a can that changes from say a coke to a can of beer. The bag supplied helps to keep the gimmick and can inside. The bag also helps with the clean up and ditching of the gimmick. Visually this looks very stunning and comes as a total surprise to the audience.

Construction of the gimmick: You will need to make your own gimmick and supply your own Cola Can to do this. It's a bit of an arts and crafts project to make this up. It will require some cutting of a can so be careful as it will be very sharp. You'll need to spend some time getting rid of the sharp edges. You are walked step-by-step in the DVD showing exactly how to make it up. Once you've done all this you will have a gimmick that should last a very long time. You will also need to do a

little bit of spray painting to finish the gimmick off.

If you using this for parlour or stage then the set up is easy. I wouldn't recommend this for a walk-about effect as the angels are tricky. In a formal close-up type situation this would be perfect. This is best viewed with people front on and perhaps a little distance from the audience.

The bag supplied is the perfect size and allows you to keep the can and gimmick in place as you travel. In performance you can use it to check that the can is orientated in the right direction.

The handling is fairly easy but once you have the can in hand you'll see what works best and feels more comfortable. The instructions show a very natural gesture so nothing looks out of place. A little practice is required to make sure everything looks right. The actual move will require some practice as it's a little awkward but the more you handle it the more natural it will look. The change itself is instant and looks great, especially if the audience isn't expecting it. Audience management is pretty important and practice in front of a mirror is recommended.

You can hand the can out at the end and that helps as you ditch the gimmick. The idea of having a can of coke inside a black bag will need some explanation and needs to be built in to a routine. The idea they use on the DVD is smuggling beer in to a party. You will also need to practice ditching the gimmick using the black bag. To make this really work it needs to be done quickly and effortlessly.

One thing I noticed is that the gimmick does talk so this is something to take note of. There is an additional ditch taught at the end which I think looks much better for television performance although it would be possible to do it live as you hand out the final can to an audience member. I actually prefer this ending because it's much cleaner visually although harder to execute.

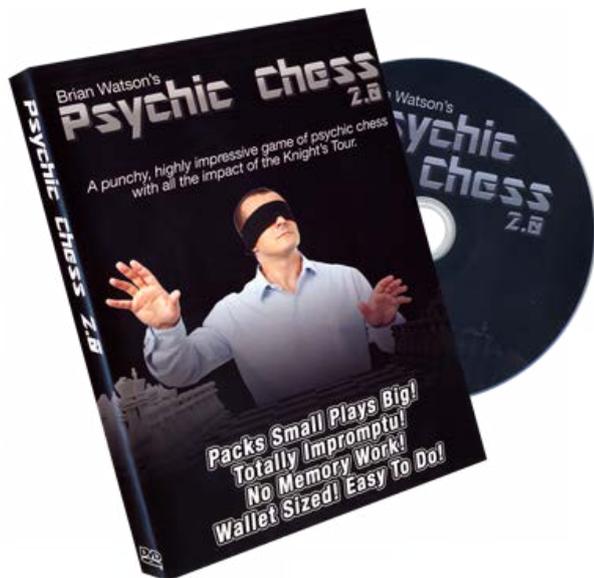
Sans Minds produces excellent quality instructions and this is certainly one of the better ones. The quality of sound and film is extremely high. Overall this is a great change from one can to another and if you have the right performing conditions then this is a great way to do this. If you are OK making your own props you'll have no trouble getting the props together. Certainly an eye popping change done openly in your hands.

PRICE: \$24.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

# 4 Psychic Chess 2.0 (DVD & Gimmicks) by Brian Watson



of the audience. It is such a great idea that this makes this accessible to every level of performer. Brian also adds an extra element in so people have no idea you are looking at the crib card.

After having the cards in hand you should be able to pick it up fairly easy. It's a great little routine that is based on a principle that might be familiar to mentalists and has been used frequently on television for various follow-along type routines.

Something I like is if you are a person's home who has chess pieces you could easily do this. This is a great little item that would fit in your wallet or close-up case or pocket and be performed anywhere at anytime. Very highly recommended. Brian does a great job teaching every aspect of this routine although the quality of film isn't high end the effect makes up for any lack of camera work.

PRICE: \$39.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## DESCRIPTION

Brian Watson's Psychic Chess 2.0 has all the impact of a Knight's Tour but no memory work! It's small enough to fit into a single credit card slot of your wallet... yet it play's huge!

No Knowledge Of Chess Needed

Easy To Do

No Memory Work

Fits In Your Wallet

Impromptu

Complete With Beautiful Artworked Plastic Waterproof

Cards

## MY THOUGHTS:

This was first published in Synergy called The Grand Master Gambit and back then it was a great routine but there was too much memory work. This updated version is much shorter and punchier and no memory work. The method is very easy to do and remember and the same procedure every single time which means you couldn't repeat this for the same group of people. The result is always the same at the end.

You receive a DVD as well as seven plastic cards which means the cards will last a long time and waterproof. What makes this so easy to do is that the crib which does away with any memory work is placed in full view



# 5 Heist by Jack Wise and Vanishing Inc.



## DESCRIPTION

It's rare to find practical, visual parlor magic, and rarer still to find good opening effects. With "Heist" you have a perfect, magical and impressive opener for your parlor show. Based on Tommy Wonder's classic "Ring, Watch, Wallet" effect (a trick with a one-hundred year history), Irish stand-up comedian and magician Jack Wise has reimagined the workings of this trick so that they are far more practical and reliable than previous versions. After years of honing this trick in comedy clubs and stages across Europe, Vanishing Inc. Magic is proud to present "Heist."

A quick, impressive opener using props that you wear!  
Perfect for close-up and stand-up performances  
Includes all required props (including good quality gimmicked watches and wallet)  
Features three handlings and two funny fully scripted professional presentations  
Complete with everything you need all inside a beautiful storage case

Detailed instructional DVD featuring Jack Wise and Andi Gladwin

The plot is simple and stunning: you place your watch, ring, and the money from your wallet inside an envelope. In a flash, you tear up the envelope and allow the pieces to flutter to the floor! Then you instantly show the watch back on your wrist, the money back in your wallet, and the ring back on your finger. A quick, impressive opener for stage or close-up!

Along with Jack Wise's full presentation and handling, you'll learn two strong methods from Andi Gladwin (please note that one requires a PK Ring) and his "Modern Crime" presentation that makes the opening of your show interactive, funny and jaw-droppingly magical.

Some of the top professional magicians in the world have already been using "Heist" as a feature of their show. It is now finally available.

## MY THOUGHTS:

This trick has quite a history as it was originally known as The Holdup Trick, originally invented by England's Oswald Williams and first introduced to America in 1930 by Oswald Rae. Over the years there have been a few stand out version including Tommy Wonder and Ricki Dunn. It has always been an excellent opening for other top professionals and this version offers a few new thoughts while keeping the same premise.

The first thing you notice is the large box everything comes in. It's very impressive and the presentation is first rate. The box would make a great way to carry and protect your props during travel. You receive two watches, a gimmick, Z-Wallet, download to an updated version, DVD and an extra piece of watch.

The Z-Wallet is nicely designed in such a way that it is visible while sitting at the top of your outside jacket pocket. When you put a credit card and money in it you'll have a regular looking wallet. This is the easy part of the trick.

The two watches use the expanded bracelet type bands making it easy to use. One is also slightly gimmicked making the vanish much easier. These type of watches are standard in most presentations and certainly the method is the same as used by Ricki Dunn. Actually Ricki has a killer finish in his book, "The Professional Stage PickPocket" which I highly recommend reading and adding to this routine.

In most versions the objects; ring watch and money are placed inside a handkerchief, however this version uses an envelope. This makes a lot more sense and really helps mask the vanish of the objects. The vanish itself uses a technique Tommy Wonder made famous.

This is one of the easiest versions and certainly most direct methods I've seen. What impresses me is the vanish of all the objects. The DVD really goes in to detail of the handling and I was very impressed with the extra download instructions by Andi Gladwin. It's nice to include other performers tips on a routine and adds value to the instructions.

The method is so good that you are able to perform this close-up, which Jack demonstrates in a live setting. This

shows just how deceptive this method is and how practical it is. This opens up the routine to almost any working environment from a large stage to a trade-show or walk-about situation. This has many advantages over many other versions out there. At the end of this the clean-up is very easy and gets out of the way.

The tips at the end of the DVD are well worth it and obviously comes from a decade of performances by Jack in his version. This is one of my favorite opening pieces as it has a great story line and it's visual, quick and to the point.

You will also get a chance to see Andi Gladwin perform his version live at The Magic Castle. Andi doesn't use the Mugged routine but rather a contest which works nicely. Andi offers a different hook up and easier method of getting the watch and gimmick in to play.

#### FINAL THOUGHTS:

If you are looking for a strong opening routine that sets your character, packs small and plays big I highly recommend this as the perfect effect. You can play it any way from a mugged routine to Andi's contest routine. I also recommend looking at the bonus download because Andi has added something really special that sells parts of the routine. This is a professional routine that doesn't require too much work and with very little practice you can add this in to your stand-up, close-up or stage act. All the props are well made and designed to last. You will need to wear a jacket when performing this version. **VERY HIGHLY RECOMMENDED.**

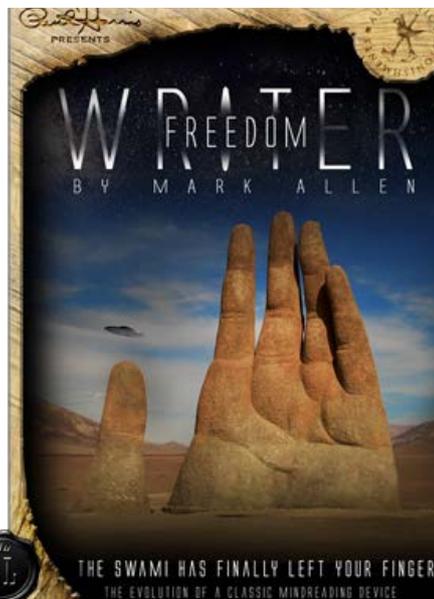
PRICE: \$99.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



## 6 Paul Harris Presents Freedom Writer by Mark Allen and Paul Harris -Trick



#### DESCRIPTION

Paul Harris Presents

Mark Allen's

#### FREEDOM WRITER

The Evolution of a Classic Mindreading Device.

The Swami Gimmick has finally left your finger.

You never have to fumble to find the gimmick. You never stick anything onto your finger or hide anything in your hands. Your fingers and hands are always empty!

Predict a stranger's random thought on a business card that's sealed in an envelope.

Your empty hands bring a sleek black case out of your pocket. You remove the small sealed envelope...and you're ready to predict. There's never anything hidden in your fingers or hands...

Free your fingers. Forget your worries. Focus on your performance.

Top mentalists and magicians know the power of the

Swami; it's hands down the single most astonishing way to do pure, direct, real-deal predictions.

But all the current versions of the Swami all have one major drawback: you have to hide the device on a finger or thumb. With a lot of practice this can be made to work reasonably well...but there's always the fear of exposing the gimmick, dropping it, or having it not work exactly right every time.

Mark Allen's Freedom Writer is the world's first "Un-Swami." It's completely different and solves all your problems.

There's never, ever anything attached to you --- your hands and fingers are 100% free and empty at all times.

Here's just one of many easy Freedom Writer Predictions you'll be doing in no time:

Take out the envelope and pretend to pour a pile of "invisible coins" into someone's hand. She plays along and pretends the imaginary change add up to, let's say, 72 cents. She --- not you --- then reaches into the envelope and pulls out a business card. There's a message written on it, which reads, "Your imaginary coins will add up to exactly 72 cents." Bam!

Mark Allen's Freedom Writer --- Total Finger Freedom  
No sticky stuff, flesh colored gadgets, clips or rings to hide on your fingers.

No carbon paper or impression devices.

Nothing to fall off your fingers.

No risk of anything being exposed on your finger.

Your hands, fingers and thumbs are always completely clean and empty.

Easy, solid and smooth control every time. No wobbling. Far easier to use than even the most up-to-date Swamis.

No Black Case / No Envelope options: Use just business cards or post it pad.

Produces easy-to-read predictions in pencil.

Works with any size/shape/color hands --- because there's never anything hidden on your hands or fingers. Nothing to secretly add or steal.

Always ready - everything in one place: Just throw the black case into your pocket and you're ready to predict.

An ingenious new Swami concept, fine-tuned by master craftsman Mark Allen to be rock solid and absolutely perfect in every way.

Free your fingers today! FREEDOM WRITER

Complete with custom gimmick, special black carrying case, envelopes, extra secret stuff and in depth video download.

MY THOUGHTS:

The first thing I noticed is how much comes with this effect. You get a download of video instructions which

I prefer. You can skip chapters and even save it to your computer to watch later. I'm a big fan of this rather than watching on DVDs.

You also receive some little black envelopes, the gimmick, a box to keep it in, some blank cards and a few other bits and pieces. A lot of thought has gone in to putting this together and making sure you have everything you need without having to make things up. The sort of detail by Mark Allen includes a device he includes to replace the lead pencil. Note that the writing using a pencil tip that is .9mm thickness and #2 pencil so the writing is not bold although can be seen close-up, which is like the majority of nail writers.

At the end of the day this is a nail writer but the main difference is that it doesn't stick to your nail. This is a magnetic version which offers some cleaner handling. The writer itself is very well made and has special grip so it won't slip. It's the little details like this that make this much better than most versions on the market.

The basic routine is you ask for a number to be called out and you are holding a very small envelope. You take out a card from the envelope and the number written on matches. The envelopes supplied are gimmick that work with the nail writer. What makes this so nice is that your hand is completely free which makes this a real step forward in nail writing. If you are familiar with nail writers then you know that it does take practice to write anything using this device. The Freedom Writer makes it a little easier because of the shape.

A nice addition are the extra envelopes so when they get worn out you have more to make up.

It will require practice using the Freedom Writer and Bro Gilbert shares some ideas on how to practice it. The more you practice the easier it gets and the better the numbers will look. The nice thing about the design of the Freedom writer is that it enables you to move the writer around the card and write only when you want to. This is the hardest thing to do about the routine. The actual set up is easy but to make this look like you haven't written something while asking people questions it will take some practice.

This is a very clean version of a nail writer and is perfect for both the novice and professional performer. If you've never used a nail writer than I highly recommend you get this version. It has made the work much easier and you will learn some routines that are practical and can be performed anywhere. If you already use a nail writer then I'm pretty sure you will want to change over to this one due to it's ease and magnetic property which means you have access to it at anytime and your hands are clean. You aren't limited to just numbers because once you get really good at writing

using The Freedom Writer you will find you can write more letters or numbers quickly and neatly.

Out of all the routines I like Mark Allen's routine the best. The reason is because it makes a fantastic walk-about routine that is direct and will certainly amaze people. The reset is very easy which is another bonus for walk-about performers.

There is also a nice idea using a post-it-pad and included is a gimmick that enables you to use the Freedom Writer with this. You aren't limited to

There is also an addition using a black box by Matthew Johnson which is a clever idea and is used as a business card holder. This makes everything self-contained and very practical. It's a great routine and certainly something that most people will put in to practice. For the walk-about performer this is a terrific idea. The box supplied is also great because it keeps everything in place and you won't lose your freedom writer, as well as keeping the envelope from wear and tear. I took this idea and used a smaller leather z-wallet which works just as well and I think is classier than the plastic box but the concept is the same and the box works fine. Definitely a nice bonus with The Freedom writer.

Overall I must say this really is a great product and makes the use of a nail writer much cleaner and easier to use. If you are new to this concept then this can create some powerful moments and this version is the cleanest I have seen. I have at least a dozen nail writers I've used and put aside over the years but this is the one I'm going to carry and use ALL THE TIME. Very highly recommended for the novice and full time pro.

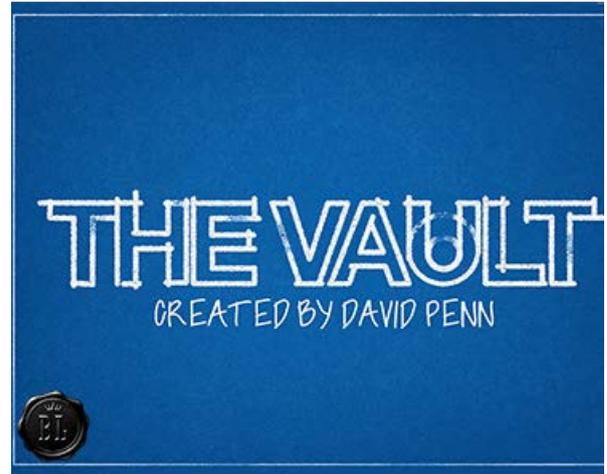
PRICE: \$59.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphymagic.com](http://www.murphymagic.com)



## 7 The Vault by David Penn



David Penn, the creator of Mystery Solved and Coin-convexed has applied revolutionary new thinking to the ring-flight plot.

David has also combined this killer effect with an organic version of the nest of boxes resulting in an effect that will be impossible to comprehend for your spectators.

You casually place your keys on the table, in full view prior to sharing a moment of magic.

A borrowed object such as a ring or a signed coin vanishes without a trace.

Even though the keys have been in full view from the start, for the first time, with empty hands, you pick up your keys and show that attached to the keyring is a box. You open it and inside is another box. You or the spectator opens this to find another box inside. They open the final box of the three to find their object!

The Vault is a precision made gimmick that allows you to accomplish this incredible effect without the need for complicated sleight of hand.

Presented by Wayne Fox and created by David Penn, this is a truly impossible effect that you will always carry on your keyring. This is 'The Vault'!

MY THOUGHTS:

You receive a DVD which has in-depth instructions and

live performances. The live performances are important so you fully understand the working and handling of the routine. You also receive and extremely well made gimmick that makes this very easy to do. A signed coin vanishes and appears inside a nest of three round boxes attached to your key ring. The most important aspect of this is that the coin is signed.

The concept behind this is clever and reminds me of Card Under the Glass type effect. There is something here that is on the table all the time and finally at the end they see a coin inside an object. It's very clever and not until you perform this do you realize how strong this principle is.

To vanish the signed coin they use a piece of flash paper which actually really enhances the illusion of the coin visibly going from the paper to the vault on your key chain. This vanish is very old however in this case it makes perfect sense. It's very easy and an easy vanish of a coin. There is a really nice subtlety using a glass to convince them that the coin is still there. You don't have to use flash paper and the coin fold to vanish the coin but it does add a bit of flair to the routine. I really LOVE the subtlety of showing a coin inside the paper when it's already vanished - this is incredibly clever and a powerful moment. It completely fooled me!

The loading of the coin is super easy and the main skill required is that you will need to be able to palm the gimmick. Again the principle is like card under glass. They teach you a method that makes this a natural move and goes unnoticed by spectators. This also uses misdirection and this is all built in to the presentation of getting a lighter to vanish the paper and coin. The gimmick hooks on very quickly and the keys on the table aren't part of the trick so no focus is on them. You do need to supply your own keys.

The reset is very easily making this a great routine for the walk-about performer. This is a great routine for both adults and kids and if you do any type of work where re-set is important then this has also been well thought out in the structure of the routine and props provided.

#### FINAL THOUGHTS:

Overall this is a great routine. I like the idea of having this on your keychain as it's natural to take them out of your pocket when performing. It can be performed anytime and anywhere. With a little practice in the real world you will have this up and running in no time. Very little skill required if you follow David's advice and handling and a super strong next of boxes routine.

PRICE: \$49.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphymagic.com](http://www.murphymagic.com)

## 8 Fishing by UnderMagic - Trick



#### DESCRIPTION

The classic effect of borrowing a card reinvented by G Alexander for the 21st Century. The magician comes in listening to his favorite music on his headphones. A spectator chooses a card and loses it again. The entire deck of cards fall into a backpack and it's shaken to mix the cards up. Now, the magician removes his headphones and inserts the cable into the backpack. After a few seconds, the magician pulls out the cable revealing to everyone's surprise that the cord is knotted around a card which turns out to be the chosen card.

Each gimmick has been manufactured by hand in our workshop and the method is so ingenious that you'll love it. The pack includes everything you need to make the effect and you can do it with a CD, pens, cards and nearly any object you can think of. A true miracle that is so easy to perform you will always carry it around. This download is in Spanish with English subtitles.

#### MY THOUGHTS:

This is an old idea brought up to date using ear buds. To be honest I was never a fan of the version with a rope and finding a card from a bag however this version is actually pretty cool and very organic. It can appear almost impromptu although you can't actually use the ear buds however they do look like real ones. The props you receive are first rate and work perfectly. You also get a 6 minute download of instructions. The show a very basic routine of a chosen card, the end of the ear buds go in to a paper bag and come out with the card

tied around the cable. The props are well made and other than a card force it is self working.

What I really like about this is that you aren't limited to just using a card. With some imagination you could use a lot of other things and they suggest a sponge ball, Sharpie, CD and a few other things. It might be a way to start your close-up set and get a prop you need. I'm sure with a little bit of thought this could be taken to a whole new level using a signed card. The possibilities are endless and the fact it is an everyday object makes so much more sense. I also feel that the method isn't as obvious as using a piece of rope. The fact that you might actually listen to something using these cuts out any idea that magnets or breaks are involved.

I think this would have a wide appeal to those who attend school because you could use a school bag and most kids today seem to wear these anyway. It's the kind of trick that is perfect if you are in an environment with friends and somebody asks to see a trick. I also think this is something you might see on a TV special where the magician walks up to a spectator and borrows their ear buds. Of course it would be stogged but it would make for a great piece of TV magic.

I really like this, it's very organic, makes a lot of sense and uses something every kid owns. Not sure how I could incorporate it in my corporate close-up gigs but not everything is meant for that environment. Overall this is a great product that has a lot of uses and provides a great mystery. Excellent value and great props provided.

PRICE: \$49.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphymagic.com](http://www.murphymagic.com)

## 9 CHAPSWITCH BY SansMinds



### DESCRIPTION

Imagine rolling up a bill into a little tube, changing it into a small chapstick with just a little shake.

Visual magic happens inches away from your spectator's eyes.

Borrowed bill

Borrowed chapstick

Works with any currency

Use any brand of chapstick

Gimmick included

Note: TV rights not included with purchase. Please contact SansMinds for TV rights.

### MY THOUGHTS:

Another very visual effect from Sans Minds. You receive three pieces of material to make up three gimmicks, which isn't too difficult and you will use your own dollar bill. What is important is that the bill you borrow (needs to match your gimmick) is able to roll up and stay rolled up. Plastic money isn't the best for this but paper currency (US) works perfectly. While this is angle sensitive they also suggest you wear a black shirt to really hide part of the gimmick. This isn't vital because they also show you a way to use a little black art to conceal part of it. I just couldn't get mine looking as good as it does on the DVD, perhaps I needed to do something more to the gimmick and play around with it some more.

There is some handling and practice required to get this looking smooth both in the 'move' and set-up to

get in to this. You also have to watch a tell-tale sign when the spectator rolls up the bill and then you take it and perform the change. There is a switch required and this is what needs to be worked on. I found on the DVD performance and even the tutorial that the size of the rolled bill looks very different from the one that was switched. In real time this is something that you need to watch out for, especially if you get the spectator to roll it up. The bill has to be rolled in a special way which they show using a US dollar bill. The instructions are extremely well done and with all of Sans Minds products the film and audio quality are excellent.

#### FINAL THOUGHTS:

A good visual idea - needs some practice in handling to get it looking smooth. Angles are an issue with this although it would look good on television or Youtube where you can control where people view it. Your audience definitely needs to be in front. You can hand out the chapstick at the end as the gimmick is ditched. The reset is quick enough so you can perform it for walk-about or in a casual situation and with enough material for three gimmicks you could easily make this up. Actually you could make up three different values such as a \$1, \$10, \$20 and ask to borrow a bill then perform it with any of those as long as you have the right gimmick. It's a nice quick visual change that with some practice would easily fit in your pocket and be ready to go - almost giving it an impromptu feeling.

PRICE: \$24.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphymagic.com](http://www.murphymagic.com)



## 10 TRIAGE By Danny Weiser



#### DESCRIPTION

In today's society, everything is fast paced. We must not waste time going from one place to another, and even certain social media outlets have time constraining video lengths. With less than a quarter of a minute for media such as Instagram, how are we supposed to demonstrate the full potential of a long winded, old fashioned, piece by piece TNR restoration?

Danny Weiser, a creative thinker for the modern magician, introduces his take on the TNR. It's swift, magical, and direct. Welcome to Triage.

\* Triage comes with all the necessary parts required to perform this effect with the exception of a glue stick, scotch tape and binder clips. Some assembly required.

#### MY THOUGHTS:

The one thing I noticed when I got this was the amazing box the trick came with. Very high class and great packaging. The instructions are on a download that you can watch online and save on your hard drive to watch at anytime.

There are two versions you can choose to purchase. One with the gimmick made up and the other that requires you to make it up. I have the one you need to make up. You are supplied with all the necessary items to make the gimmick except a needle which you will definitely need to get as there is a lot of threading involved. You will also need a little bit of glue and will need to split a card. There are lots of resources online

but Shin teaches how to do this. You will only need a small part of the card once it's split so it doesn't have to be perfect. Making the gimmick does require some time and patience. I suggest watching the download and following along step-by-step.

There are two routines including one from Danny and one from Shin. In Danny's routine you show four cards on a bulldog clip which are torn. An important note from Shin here is he shows how to make the card you tear look as close to the one already torn. This is actually very important so both look as close to each other as possible. Shin uses Jon Allen's "Perfect Score" which is a great device and I suggest you get this for scoring perfect cards. You have a spectator sign a card and you tear it in to four pieces and make them vanish. The other four cards are taken from the bulldog clip and thrown on the table and instantly restore. It is turned over to show it is the signed card. The method of the restoring card is self-working but the routine itself will require some work and the presentation shown also requires you to sit down to vanish the cards. Shin shows some great techniques for switching cards which I really liked. This could be used for any routines where you need to switch one card for another. He also shows how to vanish the cards using standard moves.

Shin then presents his version where you have a card signed and tear it up then restore it visually. This is the easiest handling and the restoration is what makes this look incredible. It's so visual and instant. One of the nice things about this gimmick is that they really do look like four torn and separate pieces which you can show pretty cleanly. This version is the one I prefer and would perform. It's very easy to do and a very direct torn and restored. This is definitely the most visual and instant looking torn and restored cards I've seen. This is the basic routine and I think for those who can handle cards you will come up with your own handling that makes this a really killer routine.

Both routines are practical but Shin's is the best for walk-about. It can be done in a walk-about routine and the set up is easy and re-set only a matter of putting the gimmick in your pocket. For those who perform any type of close-up, walk-about or intimate setting this is a great looking effect. It's practical, visual and one of the better torn and restored cards out there.

Also included is a way to make up more gimmicks so you don't have to worry about it breaking and buying another. You are shown everything from cutting the cards, splitting and threading. If you end up performing this I would definitely make up several sets and carry them in your bag.

Finally there is the torn and restored version in the mouth. This is my favorite version out of all of them and

the one I would use. This is a transposition from a freely selected card (or it could be forced although not necessary). A card is chosen, torn and placed in your mouth. This card transposes with another card on the deck. I really like this and the misdirection is perfect.

#### FINAL THOUGHTS

This is a very visual and instant torn and restored card. There is an excellent hour tutorial showing how to make up the gimmick, necessary moves and three different routines. It does require some handling and practice and I love the final routine where a torn card transposes with one in the deck.

Visually eye popping torn and restored card with many applications. I would recommend this for the worker who is used to handling cards rather than a novice magician.

PRICE: \$39.95 for full card already made up

PRICE: \$34.95 for parts and you make the gimmick

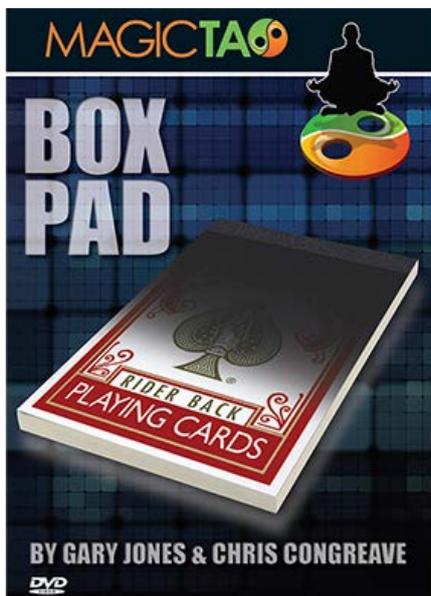
AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



# 11

## Box Pad (RED) DVD and Gimmick by Gary Jones and Chris Congreave - Tricks



method relies in a split second misdirection. It would make the perfect opening effect for any card routine.

It is a great opening and very visual effect for any card routine. You bring out a notepad and casually make a comment about it then you have them look up for a split second and the moment they look down the pad has now changed in to a regular box of cards and you take the deck out and start your magic.

I think this is such a great idea and the gimmick is extremely well made that it fooled me. This comes with a DVD with performances and explanation plus the gimmick itself. You just need to supply a card box and cards. This is made up using a bicycle deck.

The angles are generally pretty good and you could do this under most working conditions. This could be the fastest trick in the world and the explanation doesn't take too long either. Also included is a PDF with some artwork that will help cover any angle issues.

For a quick trick this one is one of the best. You can add this to your regular deck of cards and have an instant effect ready to go anytime. I think it's a perfect opener and requires absolutely no work. Very highly recommended for the novice and professional.

PRICE: \$30.00

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

The scenario is as follows: holding a small note pad you approach a group of people, or an individual. You then ask them if they are ready to place their order. If they say "No", you then say "That's ok, how about a card trick instead?" The note pad turns into a card box. You then follow by opening the card box and taking the cards out to perform a card trick.

No sleight of hand needed

Custom made gimmick supplied

You supply your own pack of cards

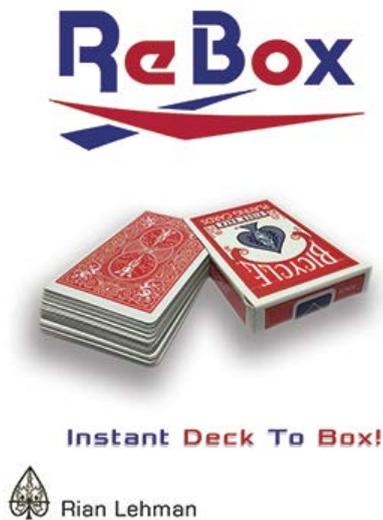
Comes with DVD with full explanations

MY THOUGHTS:

As soon as I watched the DVD I couldn't wait to try this out. I think this looks better in real life than on a DVD because in real life it is a total surprise and part of the



# 12 Re Box by Rian Lehman - Trick



where a card is chosen and comes to the top, then re-box the deck instantly and just as instantly the deck vanishes. You do need to get the gimmick in and out of play. The one thing to note is that this is slightly angle sensitive. It is about audience management but if you are working with people on all sides burning the deck then you need to be careful. The secret to working this gimmick is making it look natural. I found just spending time with it while watching television was all I needed before I felt comfortable enough to show friends.

The instructions are very well done showing all sides and lots of recaps. You will also learn another method to perform this however I prefer the first version. The Box Vanish makes a nice opener for a card routine where you take out a deck of cards and the box vanishes. You can combine this and Re-Box as Rian does and present a nice little card routine because after the vanish you are now set up for Re-Box.

The only side note - it would take a little thought to work out how to introduce this on to a deck during a regular routine. It can be done but would need some thought and preparation to keep the gimmick in place. An idea could be as simple as having it set up inside your pocket on a deck and do a deck switch. It can be done and if that is your goal then it's worth looking at.

Overall a visual routine of a deck of cards re-boxing itself and then the box vanishing. I would recommend this for a person who has some knowledge and able to handle cards but nothing too extreme.

PRICE: \$29.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## DESCRIPTION

A visual delight that is sure to surprise. An instant deck to box that can be performed at anytime during your routine. A self-contained gimmick that can stay inside the deck.

Instructional DVD:

- Gimmick Maintenance
- Basic Gimmick Use
- Secondary Method
- Bonus Vanish Method
- Gimmick Construction (easter egg)

## MY THOUGHTS

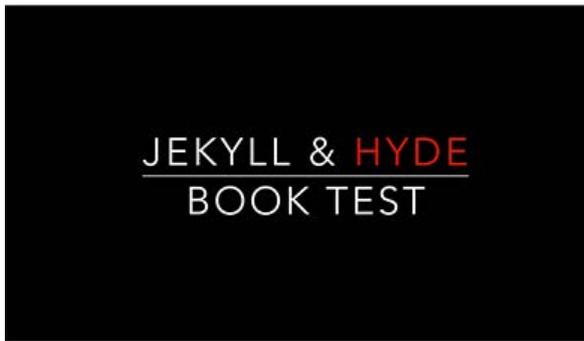
You receive an instructional DVD that has some performances both live and in a studio as well as an extremely well made gimmick. The gimmick is a clever use of what is now considered a standard gimmick in card magic. This use is different from the original which enables you to do vanish a box as well as rebox a deck of cards instantly. It's very visual and happens instantly in your hands.

To make the gimmick last longer you should store it in a card wallet and flat. Storage of the gimmick is important for it to work properly. You can also keep it in a book when not in use. The gimmick is easy to use and could be added to a deck of cards so you can perform this at anytime. You can also perform it as an effect



# 13

## The Jekyll & Hyde Bok Test by Scott Olgard & Luke Jonas



Take your book test to the next level.

From the minds of Scott Olgard and Luke Jonas comes a new, ground breaking book test that is limited only by your own imagination. Welcome to The Jekyll & Hyde Test.

**Effect** - The performer begins by introducing the book as his favourite book growing up and that he has set himself the challenge of memorizing the entire 26,694 words of the book. A spectator (or spectators) is asked up onto the stage to assist and the performer never touches the book.

The spectator is asked to flick through the book, change pages a few times, then settle on one page. With no fishing, the performer is able to recite an entire line from the page. There is genuinely no force, and the spectator can see that other pages are not duplicates. Secondly, a spectator from the audience writes down 3 or 4 page numbers, unseen by the performer, and the spectator on stage turns to one of those pages without telling the performer. Through body language/mind reading, (whatever the performer's style) the performer first is able to give small details, and then reveal, word for word, the entire first paragraph. The performer decides to take things one step further by having the spectator again turn to another page, unknown to the performer and settle on a truly random word. The performer can then reveal the word through whichever method suits his style.

Fully examinable

Readable from cover to cover

A book that people will know and recognize.

No fishing, peeks, glimpses, stooges, or sleight of hand.

No complicated memory work.

Suitable for stage and close up work.

Includes Strange Case of Dr Jekyll and Mr Hyde book, along with 46 page concise instructions.

Bonus effects, including a drawing duplication that you will be able to perform within 5 minutes of receiving this product! You can have your spectator attach a personal memory to one of the words in the book and reveal the memory piece by piece.

It doesn't stop there. You can adapt this book test to suit any of your needs, and combine it with any book test you already own. This book test is limited only by your imagination.

Take the next step with your Book Test.

Welcome to 'The Jekyll & Hyde Test'

**MY THOUGHTS:**

You receive a book which has been gimmicked and a booklet of instructions. The first thing I will say is this is NOT for a novice. This requires work and in particular memory work. Even though the ad copy says not much memory work it does require practice. With these sort of book tests you need to perform them often so you don't forget the system. For this to be as good as the advert describes you should NOT use a crib. The memory work is all laid out in the booklet and while it will take some time it will be well worth it. You will need to spend time going through this with the book in hand while reading the instructions. If you have a friend who wants to learn this and has their own copy I would suggest you work through it together and test each other as Scott and Luke did. Having said that, one of the benefits of a book test like this is that it will definitely fool people because it is hard to back track.

Having got the hard stuff out the way let's look at what makes this a very refreshing book test. The methods are very clever and there are some new ideas which is always great. Scott and Luke have spent a lot of time working on making the method as clean and allowing the book to be read by a spectator without finding any trace of the secret. This book test allows you to do a variety of effects and not just guessing the first work on any page. There are a variety of tests you can do including a drawing duplication that depends somewhat on the spectator.

Once you have mastered the system in this book you can use more than one spectator. The book also looks like any regular book so it can easily be inspected.

Scott and Luke have done a great job with the instruc-

tions and explaining the method. They have also set up a system to really help with memory work. They do say it's easy and it isn't too difficult but does need some work. Often these are the best types of book tests because they can't be figured out. If there is a new system then nobody will know how it works. This is the case with this book test.

#### FINAL THOUGHTS:

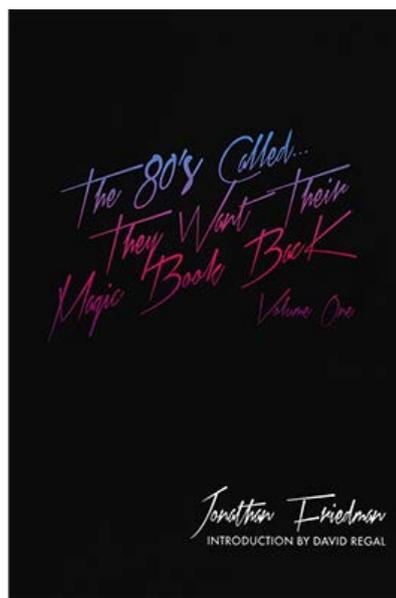
A book test that offers a lot of variety and methods that nobody will pick up on, even those mentalists who know book tests. I would suggest this is for the serious performer or collector rather than the novice. There are many other book tests out there that would serve the novice performer much better. If you want to put time and practice in to a routine and end up with a super strong effect then this is for you. Clever methods offer a real variety of different effects from the one book.

PRICE: \$110.00

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

# 14 The 80's Called... They Want Their Magic Book Back-Volume 1 by Jonathan Friedman - Book



#### DESCRIPTION

"The 80's Called...They Want Their Magic Book Back" - Volume One, with an introduction by David Regal, is the first of a two-part series featuring 22 incredible effects and highly entertaining presentations from the slightly off-kilter mind of Jonathan Friedman. Filled with quirky, visual, and 'retro-istic' flair, Friedman's collection of magic is just as much fun to read for pure pleasure as it is to learn from. Every routine includes a full, audience-tested and approved script, a large number of easy-to-follow photographs, and enough raw mystery and entertainment value to really take your magic to another dimension.

Along with Jonathan Friedman's own special brand of magic, this book features wonderful guest contributions from a powerhouse crew of some of close up magic's most respected names, including John Guastaferrero, Cameron Francis, Francis Menotti, Steve Mayhew, Joe Cole, and Shaun Dunn!

"The 80's Called...They Want Their Magic Book Back"- Volume One will have you cutting keys with fire and ink! You will be using pretzels to divine a selected card! You will be popping a piece of corn inside your bare hands! How about levitating a card case with no wires, magnets, or magic strings? Throwing guitar picks into the deck to find a card like a rock star? Freshly written ink that changes and morphs right before your eyes?

Yes, all of this and so much more is possible when you read "The 80's Called...They Want Their Magic Book Back"-Volume One!

At over 240 pages, with photographs overflowing, this beautiful soft-cover book is available for the "Back To The Eighties" low, low price of \$24.95.

Dust off your Flux Capacitor and take a look at what some of magic's best and brightest are saying about "The 80's Called... They Want Their Magic Book Back"- Volume One" by Jonathan Friedman.

#### MY THOUGHTS:

Having been brought up with magic in the 80s I can tell you I love reading books. There is so much more to discover hidden in all the gems than there ever will be found on DVDs. Hidden within pages of books are the strongest magic tricks ever conceived and also many yet to be discovered. Jonathan Friedman has transported me back to a time when I would pick up a magic book and stay up all night reading it with cards and coins in hand working on all the effects. While the book might be called "The 80's called ..." the magic contained within these pages is very much thinking from a magician of 2015 and beyond. To top it off it is a fun read with Jonathan's sense of humor coming through on every page.

This 245 page book is filled with 22 routines from Jonathan's own working repertoire as well as some guest contributors. The material includes cards and coins but also keys, pretzels, popcorn, pencils and business cards.

One of the things I like about this book is that the material has come from Jonathan's working repertoire. There are no pipe dreams and everything in here he has tested out in performances. He has taken some classic ideas and combined them to present some very refreshing effects. One of my favorite routines is called Pencil Paper. In this effect the word pencil is written on a business card and paper on a pencil. There is then a pencil-paper ink transposition as the ink on the pencil visually morphs into the word 'pencil' and the signed card also finds itself as it's turned over to show that is now says paper. In today's world with young magicians this would be found on a single DVD. (Imagine an entire book filled with these gems!)

Another favorite is a routine called Feats of Strength. It's loosely based on Dr. Sawa's "Gary Uller" spoon bending routine but using a borrowed key. This is a great version where a borrowed key bends and then breaks and fully restored. It's very easy to do and can be done anywhere and at anytime. I perform the original with the spoon and I can't wait to try this version out!

For coin workers there are some very clever and refreshing coin moves which can be done by themselves or as a routine. Here Jonathan shows how to split a coin, a vanish called Up and Over, an appearance called Emerge, another vanish called The Arcade Vanish and a very clever ditch called The Denim Ditch.

There is a fun effect called The Kernel which is really fantastic and something I can see magicians performing all the time for friends and family. This reminds me of a moment in Superman movie. The performer takes an unpopped kernel of popcorn and places it in his hand. He shakes his hand up and down and a 'popping' sound is heard. When the hand is open the kernel has now turned in to a fluffy edible piece of popcorn. This really is a great little piece and the method is super easy. As a little bonus he shares a great idea of how to make the popping sound with a lighter, although the original version uses an idea that requires no set-up. This is something you can just perform when you find yourself with a bucket of popcorn.

There is also some great card routines in this book including One Little Letter. This is a great two-card transposition where the words HERE and THERE are written on two different signed cards. Not only do the words HERE and THERE transpose but the actual cards also do the same. This is a funny routine with a very strong finish. It's a really fun version for a card transposition.

Another effect that some companies would release as a single DVD would be Outside the Inside where the word "Outside" is written on the outside of a cellophane-wrapped pack of cards. The word is rubbed with a napkin. Instead of it erasing, it magically changes to the word "Inside," which is now written on the inside of the cellophane. I'm pleased to say no magnets are involved as seems to be the norm with all these new magic companies and their one trick DVDs. This is the type of visual magic that will appeal to many and is a very current trend in today's magic market. This routine requires a little bit of hard work but it pays off with a very smart piece of visual magic.

One of the great things about books is you will get essays that can change the way you view your magic. One such offering in this book is by Francis Menotti which is called This Is Real. Here he talks about where ideas come from and creating magic.

Finally Keycutter is a great walk-about routine where you show a blank key and it visually cuts into a shape with nothing more than a little ink. Again, another practical routine that would fit right in to a walk-about performer's repertoire.

This is an exceptional book filled with solid material that is both visual and strong. Some classic ideas have life breathed back in to them and new twists and plots as well as moves to keep every close-up magician happy. Value for money for cannot beat this book by Jonathan Friedman. Hands down this offers more value than any one trick DVD I've seen in a long time. This comes very highly recommended for anybody who loves great magic!

PRICE: \$24.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphymagic.com](http://www.murphymagic.com)

# 15 Storyteller by Ravi Mayar and Enigma LTD. - DVD



## MY THOUGHTS:

Seven magic effects taught on a professional produced DVD. I really like the fact that you get to see both a studio type performance AND live performance of every effect. The only issue I have with the product is the audio seems to be up and down and at times hard to hear. This is a shame because the film quality is excellent and magic is well worth the attention of everybody. The audio aside I found the magic on here visual, different and what I would definitely call workers material.

All six effects are very visual and would fit almost any working type condition. The magic lends itself to both impromptu type settings as well as more formal conditions. All the magic appears organic using ordinary props such as post-it-notes, credit cards, lottery tickets, a bottle and a box of matches. For those who enjoy making props you will enjoy this. A lot of the effects require some prep work but well worth the effort because the magic is super strong. This is the type of magic you can put your own character and style in to. Ravi presents it in a pretty direct fashion but it can certainly fit any style. Armed with just these six effects you could have yourself one killer magic set that you could perform and be hired for gigs.

The magic has an impromptu feel about it even

though most of it requires gimmicks you can make and the objects used are all everyday items so they have that organic feel about them. These type of effects can be performed in your day-to-day life or in a walk-about gig situation - they fit all types of situations.

**MBZ**- a quick visual effect where a box of matches turns in to a lighter which you can light up. This is super visual and the added bonus by Steven Leathwaite where you hear the sound of the matches inside the box is killer. This is one of those effects you want to carry on you for the right moment when you need to light something.

**POST- X** - A post-it note is given to the spectator to hold. An 'X' is then drawn on the post-it-note pad. The 'X' visually vanishes onto the post-it that the spectator is holding in their hands. The post-it can also be signed. This is a great little effect using something as simple as a post-it note and could be my favourite routine because how easy it is to re-set. This is perfect because you can get 100 performances from one post-it note pad and then when you need another pad you just take the gimmick off and replace it on a new pad. It's perfect effect for walk-about and the spectator's reaction really shows the impact of this trick. Steven has some great ideas for mentalists where instead of an X use a word or playing card. It's a great principle and something I can't wait to start performing. A wonderful idea by Steven is a writing down a person's phobia and having it vanish and appear on the other piece. The principle of this idea is fantastic and opens up a lot of ideas for routines.

**MINI BAR** - A miniature bottle of spirit is produced in stages ending with the label appearing on the bottle. A quick little item that is another great walk-about routine. Again it requires a little bit of preparation but once made up you can have this in your pocket ready to go at anytime. You do need to wear a jacket for this one.

**LOTTO WALLET** - A lottery ticket is shown to the spectator then is folded with a rubber band wrapped completely around it. Money then appears from it. What is nice about this is that you can produce ANY bill from around the world. The handling is very clever and the production of the money is a real surprise. Like all of the magic on here you can carry this in your pocket and be ready to go anytime. It takes up no space and is a visual piece of magic with a neat little plot. You just need to get two lottery tickets and it would take a few minutes to make this up. Once you've made the gimmick you can use it over and over. This is a great walk-about effect because it is done up near your face so a lot of people can see it.

**REFRESH** - A torn and restored packaged piece of gum. Again another visual organic piece of magic that can definitely be performed anytime. All you need is a packet of gum and a minute or two to make up a gimmick.

This is the type of organic magic that everybody can relate to using an everyday object. It's easy to do and great for the novice or professional. A lot of the work here happens in the spectator's mind which means not much sleight of hand needed.

**TRAVEL TRANSPO** - A visual transposition of a travel card and a train ticket in the spectators hand. Anytime you can perform magic a persons hand you have strong magic. This is a neat little trick where two objects changes places. This is a pack small play big type close-up piece of magic as it would fit in to a pocket and be ready to go at anytime with great reset making it perfect for walk-about performers. This uses tickets found in the UK but you could use this idea with other cards. A little preparation is needed to make up the gimmick but once you've done this you'll have it ready at all times. I love this type of effect because it's visual and practical.

**A.T.M** - A credit card is freely shown on both sides and then money is produced from it. A little gimmick is used to do this very visual production. Anytime you need money you could use this. It's one of those effects that you can certainly do anytime and have it in your wallet ready to go. If you are out with friends and want to do something quick for the waitress or waiter this would be a great little effect. It's a nice surprise and would get a gasp for sure.

#### FINAL THOUGHTS:

A fantastic DVD with practical, visual and organic magic using everyday object. All the magic would easily fit in your pocket and can be done anytime and anywhere. This is one of my favourite DVDs I have reviewed in a while and all the magic is super strong. I can't wait to perform Post-X!! **VERY HIGHLY RECOMMENDED.**

PRICE: \$30.00

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



# 16 Loops Improved by Yigal Mesika - Trick



A viewable 20 minute video with full performances and explanations. You will learn 4 remarkable effects, tips, and subtleties taught by Yigal Mesika.

Effects Include:

Mesika Haunted Deck

Animated Fork

Spinning Fork

Floating Bill

Discover the Infinite Possibilities of Loops...

MY THOUGHTS:

The loops are made out of a black matt elastic which make them almost invisible under the right working conditions. There is also a special envelope that has guards inside that will help protect the loops when travelling. The packaging is important so don't throw it away. These are the main improvements over the other loops Yigal has produced.

You also get access to a video you can watch online where you will learn various effects most of which have been taught before. Loading the loops is easy using the new envelope and you can be ready at a moments notice. The great thing about the envelope is the loops can be carried in your pocket without fear of breaking and much easier set-up.

Invented by the genius Finn Jon, perfected and popularized by Yigal Mesika, Loops® are used by world-class magicians such as David Blaine, Cyril, and Dynamo. Loops are the most versatile, practical, and powerful inventions in the history of magic. This wonder utility is strong enough to move heavy objects like silverware and sunglasses. You can float a borrowed ring or bill. You will be able to animate and levitate everyday objects making you fearless to create infinite possibilities. It takes only a few seconds to set up and you will be set for the day to perform at any moment. The best part of all... It is easy to master.

Better than ever

After many years of refining the quality of this tool, Loops now have the Ultimate Invisibility, the Perfect Consistent Size, and the Ultimate Strength.

Patented Loops Saver

The Loops saver will protect your Loops at all times from any amount of pressure or damage. You no longer have to worry about the diminished strength of the Loops due to the unique guards that keep them safe under any condition. This unique envelope was also designed to make accessing your Loops the fastest and most convenient way possible.

You will get:

A set of 5 Loops that comes with the Loops Saver.

The first effect taught is the Animated and Spinning Fork. This is a great effect when in a restaurant. The fork slowly moves around on a table and is at your command. Using loops means everything can be examined. You will also learn a neat version where the fork spins faster sitting on top of a bottle. This is easy to do using the Loop.

The Floating Bill is the very first effect I ever performed using loops years ago. This is very strong for lay people and Yigal has a nice practical version with seamless moves. I like the way it clings to his fingers prior to it floating.

The Haunted Pack - this is one of my favorite uses for the Loop. This is one of the most practical versions ever because you start and end clean and with a borrowed deck. This is a very easy routine using the loop for The Haunted Deck and is a great walk-about routine. If you have the loop on you then you can perform this at any-time with instant re-set.

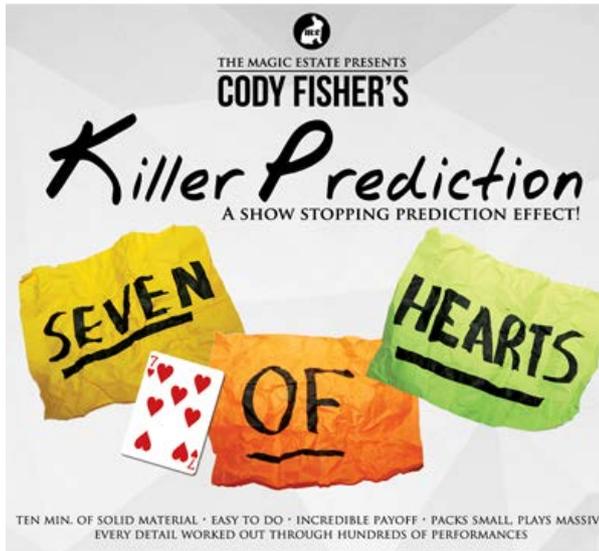
If you love Loops then you will definitely want to check out the latest offering by Yigal because it offers a great way to store and carry your loops and makes set up very easy.

PRICE: \$10.00

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

# 17 Killer Prediction by Cody Fisher - Trick



## DESCRIPTION

Right out of his corporate act Cody Fishers KILLER PREDICTION is a masterpiece of stand up magic.

The magician introduces a cased deck of cards as his prediction. Then tossing three different colored paper balls into the audience three spectators are chosen. Together they freely select the identity of a single playing card.

The magician reveals that there is in fact only one card face up in the deck...it is the freely chosen card...AND it has a different color back than the rest of the deck! For the KILLER ending the three audience volunteers are instructed to open the paper balls and hold the papers high above their heads. Unbelievably the first paper says TEN, the second paper says OF, and the last paper says HEARTS!

ten minutes of solid material

easy to do

incredible payoff

packs small plays massive

every detail worked out through hundreds of performances

A show stopping prediction effect!

Note: You will need either an Invisible Deck or a Brainwave Deck. You will also need one other item that can be

purchased for under \$10.00.

## MY THOUGHTS:

You receive a DVD which teaches in depth this fantastic routine by Cody Fisher. This would make the perfect opening routine for any stand-up show. This definitely fits in to the pack small play big format that I love. Cody has released a routine from his comedy club and corporate show and I'm going to using this in my own act.

It is one of the best uses of an Invisible Deck that I have seen and the ending really is a killer finish. The Invisible Deck itself is a strong piece of magic but adding Cody's very clever and well structured finish takes it to an all new level.

The DVD has a full comedy club performance which Cody uses to finish his show. Personally I would open with this because it is a great way to involve the audience and start with super strong material. You will need to supply your own Invisible Deck or Brainwave Deck plus a few extra bits and pieces that shouldn't cost more than \$20.00. Once you have all the props together you are set to go.

The method itself is very clever and uses a well known principle in reverse. The thinking behind this is extremely well thought out and the fact the audience sees different colored pieces of paper is smart and makes it hard for anybody to think back as to what happened and try and figure it out. This would fool magicians as well. Cody has some great handling and a dual reality idea using the Invisible Deck which again will throw people off even if they know about the Invisible Deck.

This is a fantastic routine for anybody who does any kind of stand-up magic or mentalism. You could perform this at a home party, cruise ship, trade-show or theatre it is that versatile. He has also added an idea to store the props that make it perfect for every working condition and helps hide the secret.

He does an excellent job teaching the routine as well as tips and advice on what makes it work. There are lots of little things he shares from years of experience performing this. Cody has done all the hard work and made this as easy to learn as possible. The tips and advice are gold.

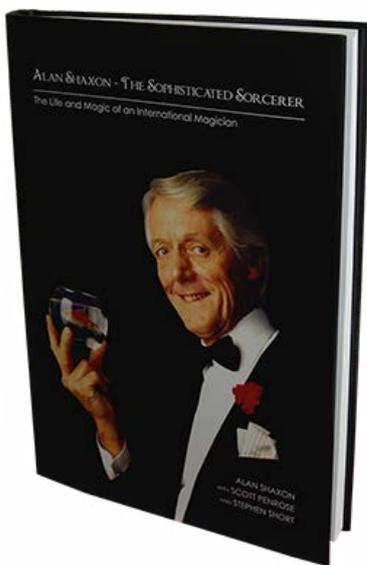
Very Highly Recommended.

PRICE: \$39.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

# 18 The Sophisticated Sorcerer by Alan Saxton and Steve Short - Book



## DESCRIPTION

Alan Saxton and Anne entertained and mystified audiences all over the world with their magic act billed as "Sophisticated Sorcery". They met when they were young children and in 2006 celebrated their golden wedding anniversary. During their career together Alan and Anne made many friends in magic and won many awards in the USA as well as the UK.

Scott Penrose and Stephen Short have completed this book, which Alan had started before he sadly passed away in 2012.

Alan's life and career has been augmented by Stephen with many photographs and anecdotes from family and friends. Alan's friendship with Robert Harbin has been detailed.

Scott has updated and added clear and detailed illustrations to Alan's effects including trademark effects such as The Hydrostatic Glass, Ultimate Nudist Deck and

Aerial Fishing, which Alan kept secret from magicians during his career. Confabulation, which Alan created, is also explained in print for the very first time. In total there are more than 25 effects and routines from Alan's repertoire.

This book will be a wonderful addition to magician's libraries who entertain with close-up, stage, cabaret or children's entertainment.

## MY THOUGHTS:

I never met Alan Shaxon however we had corresponded over the years and he was so giving of his time and help. This stunning book is a great tribute to one of the true gentleman of magic. This hard bound book is printed on the highest quality of paper and filled with photos and diagrams of his career and many of his signature effects. This book is the perfect combination of stories and tricks you can learn.

Scott Penrose has done Alan proud with finishing the book Alan started prior to his passing and was discovered on his computer by his grandson Jack. What you have here is the completed version including his magic effects he was well known for.

The book has 207 pages, hard back and printed on glossy paper.

**PART ONE : A Magical Life** - From catching the measles which lead to magic at age 8 to his first visit to Dav-enports to his retirement this makes for fascinating reading. It's filled with stories on some of the most famous magicians in the world that Alan had met along his incredible career. Alan and his wife Anne were both working in banks and in Alan's words, "it was probably David Nixon who was responsible for us both passing up on our careers in banking for a more precarious life in show business." There is also a chapter on family life with their two daughters, both of whom ended up in the business in various forms.

Alan started cruising in the 70s and I found this a great read because it was interesting to read about the changes from the 70s to now with cruising and my own experience. It certainly was a different world back then on cruise ships. Also included is Alan's friendship with Robert Harbin and how Alan had ended up with a lot of Robert's magic which was left on the cruise ship when he was flown home prior to his passing. When Alan joined the ship Harbin had just got off he found a cabin filled with props that belonged to him. Alan and his wife continued cruising right through to the 90s.

In his retirement Alan moved more in to close-up performances and lecturing around the world. This part of the book is written by Alan and I love the final words which reflect this book, "During a lifetime of magic,

both as a pro and a devoted enthusiast, I hope that the repertoire that has enabled me to survive might be of interest to others." Having read the book I can guarantee that the material is real world working effects from a professionals repertoire.

There is a fitting tribute to one of the greatest thinkers in magic Robert Harbin. An entire chapter is devoted to Harbin and his relationship to Alan. This part of the book first appeared in MAGIC MAGAZINE in 2008 and is preprinted.

There is a real mixture of magic in here from cards to stand-up, including his signature routines such as Aerial Fishing, Tearing Up The News, which I think is one of the best torn and restored newspapers out there, and a great routine combining tour and restored paper with the Drink Trick. This is a routine that I would add to my own act and the combination really makes sense. There is also a great Rabbit production from a Top Hat which would be great for a kids performer. The most famous trick though would be Confabulation which also is a taught in this book and it's great to re-read Alan's routine. Alan also has variations on a few of Harbin's routines which would play extremely well today.

All in all this is one fantastic book, both in production and content and I would recommend this to anybody who loves magic. If you love stories you'll find them in here, and if you are after effects you can put in your act then it's in here as well - for both close-up and stage magicians.

PRICE: \$59.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## 19 The False Deals Project by BigBlind Media



### DESCRIPTION

A 4 hour masterclass in the art of false dealing - learn second deals, bottom deals, double deals & centre deals. Includes 24 incredible routines!

Across two jam packed DVDs featuring over four hours of material, George McBride will teach you the Second Deal, the Bottom Deal, the Double Deal and the fabled Centre Deal. These immense sleights represent the pinnacle of playing card chicanery. Master these moves and you will be a true legend of legerdemain.

With tuition on 18 different techniques and a jaw dropping collection of 24 incredible routines, this is an absolute masterclass in advanced card handling.

George will teach you how to execute these moves, how to hide them and how to apply them in the most effective and magical ways. Indeed, this project is stuffed with material that utilizes false deals for maximum magical impact, always keeping the techniques hidden. This project is NOT about exposed demonstrations of skill. There are no pseudo deals, no exposes's. You are

going to learn how to intelligently apply advanced card technique to bamboozle and mystify your audience like never before.

Disc1

Bottom Deal

The Grip

The Buckle

The Erdnase Bottom Deal

The Erdnase Bottom Deal From A Packet

One Handed Bottom Deal

Face Up Bottom Deal

Larry Jennings's Take & Turn

Ed Marlo's Bomb Door

Practise Tips

Routines

A Sequence - Jack Merlin

Stop Surprise

Missed Match - Gene Maze

All From One

Dunbury Delusion - Charlie Miller

Classic Ace Assembly - Peter Kane

Royal Marriages Countdown - Mike Skinner

Bonus Effects

Confounding The Critics - Mickey MacDougal

A Mathematical Mystery - Jack Carpenter

Second Deal Sam - Fred Lowe

5th, 4th, 3rds & 2nds

Disc 2

Second Deal

Strike Second Deal

Stud Second Deal

Erdnase Pushoff Second Deal

Vernon's Second Deal

Underhand Second Deal

One Handed Second Deal

Routines

Immediate Ace Spelling

Cannibal Cards - Roy Walton

Water Chestnut - Peter Duffie

Aces To Order - Dai Vernon

You Name It, I'll Change It - Roy Walton

Double Deal

The Double Deal

The Ghost Deal

Routines

Lost Aces - Jack Merlin

Velvet Aces

Double Deal Aces - Gene Maze

Poker Demo - Gene Maze

Centre Deal

The Centre Deal

Routines

Rough Diamond - Alex Elmsley

Triple Pairing

The Expert's Dunbury - Ed Marlo

Over four hours of material

Double DVD Set

18 Techniques

24 Incredible Routines

Material from the likes of Roy Walton, Peter Duffie, Gene Maze, Jack Merlin, Alex Elmsley & Mike Skinner

Also features an exclusive routine from Jack Carpenter

MY THOUGHTS:

This is definitely a masterclass in learning these four types of dealing. I wish this was around when I first started to learn these in my teens. I have never seen anything like this before with so many different contributors and techniques that if you were to read from a book might take some time. This is one of those times when having moves taught on a DVD makes everything so much easier to learn. You are taught not just one technique for each deal but several from names such as Marlo, Jennings, Vernon, etc. George McBride performs each one like a master and his teaching techniques along with the filming make it much easier to understand and learn. Don't get me wrong, you'll still need to put in hours and hours of practice to master, but this makes it so much easier. You will learn every move in detail with great angles and having the ability to stop and practice then move on is something that makes learning from a DVD or download quicker to master.

The detail given in each of these deals is incredible. In the Bottom deal alone you will learn the basic from the Grip to The Buckle then various handlings including The Erdnase bottom deal, a one handed bottom deal as well as variations by Larry Jennings and Ed Marlo. One of the important parts of the DVD is the section on 'Are You Practising Right?'. These are tips and tricks to get you up and running on the deals in super fast speed, making sure you are practicing them correctly. For me this was very helpful and actually knowing HOW to practice is as important as the techniques themselves. This will make sure you are doing the correct things and also make learning faster.

Perhaps the hardest part is choosing which technique you would want to learn and practice. In the second deal you have many options from The Strike, The Stud, Erdnase Pushoff, etc. so you need to choose which one to start with first. Having a few different techniques under your belt is a great skill to have. I also found having so many different routines using the various deals also helped because it gave me focus on what I wanted to learn first.

Not only will you learn the necessary techniques but also 24 routines so you can put your effort in to practice. This is great because it gives you something to aim for. There are performances so you can pick and choose what you want to learn and aim for that. The routines are all strong, many aimed at a gambling theme.

This DVD is aimed for the serious card worker, some-

body who really wants to have an incredible skill and perform magic that many people aren't willing to do. What this DVD does is show you almost all the techniques and gives you the opportunity to learn in a masterclass setting. Some are much harder than others to master but if you are dedicated and want to learn any type of false deal this is THE product for you. Nothing I have ever seen before even comes this close to mastering the four deals any serious card worker should know. This is VERY HIGHLY RECOMMENDED.

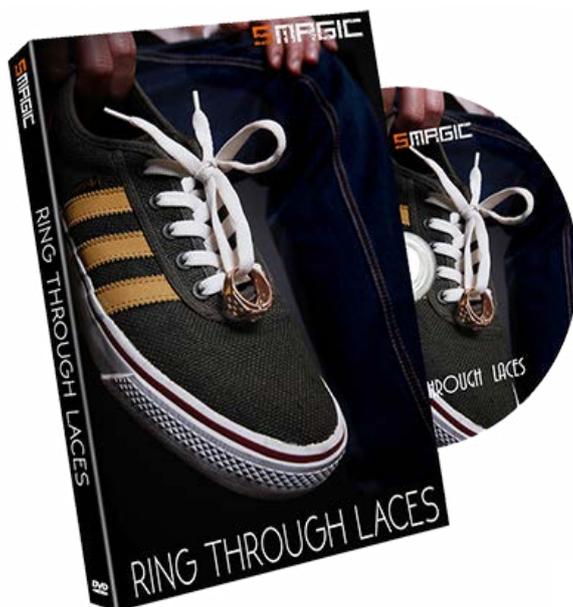
PRICE: \$34.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



# 20 RING THROUGH LACES by SMagic



## DESCRIPTION

Welcomes to Ring Through Laces a product of Smagic Productions. Fast, simple and effective. With Ring Through Laces, you can borrow a ring from any spectator and set the ring on your shoelaces. Shake your shoelaces and the ring will shake through the knot and nest inside the shoelaces. Very visual and convincing. This is an extremely simple gimmick. You can setup the moment you tie your shoes. You can perform it anywhere and any time.

## MY THOUGHTS:

This is not a version where you vanish a borrowed ring but rather put it on the end of your lace on your shoe and it magically appears tied in the loop. You are supplied with a 20 minute instructional DVD and two gimmicks. The making up of the lace will only take a few minutes using the gimmick and once you have set it up it's will stay in your lace so only a one time set-up. It works best with a sneaker as the lace has to be slightly thicker rather than a finer shoe lace. When learning this you will need to have the gimmick in place on your shoe and follow along with the instructions and will take a few goes to get it just right. The method is very clever and the trick becomes almost self working. Once set up the trick could be performed almost impromptu

and is very organic. I wear Converse sneakers myself for street wear, and it is perfect for this type of shoe.

I love the visual nature of this effect as the ring really looks like it links on to your tied lace. If you are after an effect that you could possibly perform in your everyday street wear at anytime this is a great effect. You can't perform this with any ring, you need a certain type of ring with the right shape and weight. You could use a single key ring which also works nicely. You will have to experiment with different rings and key rings to find out what works best. A regular wedding band will work well.

The moment the ring penetrates the shoe lace is done slowly and really looks impossible. It's a great illusion and with a bit of practice you are going to have a super strong routine. It is very easy to take the ring off the lace once the trick is over and the reset is instant as you apparently tie your laces up again.

#### FINAL THOUGHTS

A very visual penetration that is easy to do, can be set up ready to go at all times and has instant reset. This appeals to me on so many different levels and is now built in to my own shoes. It doesn't work with my dress shoes because of the size of lace but for street wear sneakers this is a great routine. If you have thicker laces in your performance shoes then I'd definitely have this set up. A great walk-about trick.

PRICE: \$24.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



## 21 Launch by SansMinds - Trick



#### DESCRIPTION

Your wallet is more than just a storage tool. Imagine with a simple tap or a flick, you can shoot out business cards, credit cards, and even a stack of bills directly from your own wallet.

Turn your wallet into a Launch wallet!

Customized gimmick included

Supply your own wallet

Bonus: Hands off wallet handling

Note: TV rights not included with purchase. Please contact SansMinds for TV rights.

#### MY THOUGHTS:

This is a tool that enables you to do something cool looking and have a card shoot out from inside your wallet. You aren't limited to just shooting out a credit card or playing card but you can shoot out some cash as well. You receive a special gimmick and some bands. It takes a few seconds to actually make this up in your wallet and you will be ready to go. You also receive a 20 minute DVD explaining set up and performance. You are supplied with black bands for a black wallet. If your wallet is a different color then you will need to get rubber bands to match your wallet. This will also only work with a hip style wallet so you must make sure you have the correct wallet. What this tool does is set your wallet up as a cool way to produce something from it. It's pretty easy to set up and even easier to work. Almost by touching the wallet the object will shoot out. You will need a table to place the wallet on but any hard surface will work. Once set up you'll have a very cool way to produce a playing card, business card, credit card or cash. Very little work involved and something that will appeal when you need something quick and flash.

# 22

## Cup Cards (DVD and Gimmick) by Will Gray and Magic Tao - DVD



### DESCRIPTION

'CUP CARDS'!! - This is the classic cups and balls, but with a twist; It uses cards!

You offer to play a game with the spectator - the game of the cups and balls.

You show three blue cup cards and a little red ball card. You explain the game is for the Magician to get the ball from his pocket to the cups without the spectator seeing.

You, the performer, place the little red ball card repeatedly into your pocket only for it to reappear between the cup cards. But there is more...

You place the red ball card into your pocket for a final time; by now the spectator is expecting the red ball card to be back with the cups, but not this time. The four cards are no longer cups and balls; in classic style they are the final loads - a Lemon, Lime, Potato and a Shallot.

You are supplied with everything needed, plus a DVD with full explanations.

### MY THOUGHTS:

This is a fantastic effect for any walk-about performer. Imagine doing a cups and ball routine without any cups or balls but instead using cards. The plot is the same where you show three cups and a red ball and you keep putting the ball in your pocket only for it to reappear in your hand with the other cards. Finally all the cups vanish as well as the red ball and everything becomes vegetables and fruits.

You receive DVD instructions and the necessary cards with pictures on them. The only move used is an Elmsley count which is taught on the DVD if you don't already know it. If you know the Elmsley count then the routine is super easy and you'll be able to perform it almost immediately once you know the set up. It actually works itself. Also included in the pack is a blank card if you want the last card to have a message on it. The quality of the cards are great and with care will last a long time. I would suggest getting a little plastic envelope to hold the cards to make sure they don't wear and tear. If you are going to perform this then get another set so you have a back up because it might just become your favorite walk-about routine using cards!

This is a great little packet trick and you can keep with you at all times and you are left clean at the end. Everything can be handed out. The plot is easy to follow and for any walk-about performer this is perfect because it's the ideal effect for cocktail functions where people can't hold anything. Everybody knows the cups and balls plot so the patter here will hold their attention and the climax will really fool them. There are 8 stages to the routine when you learn it, and it will take a few times to go over to fully remember them but once you have done it probably two or three times you'll have it mastered.

This really is a great effect for the worker. You can have a lot of fun with this and the climax is really strong. Good story plot and strong magic. Very highly recommended. If you are new to the Elmsley count then this is a great routine to start with. I can't wait to start putting this in my own walk-about repertoire!

PRICE: \$30.00

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



# OPEN TRIUMPH

## 23 By Dani Da Ortiz



A new video release of Dani Daortiz, in one video he talks about technique, ideas, subtleties and all the theory about one of his most representative tricks.

### Content

Introduction to the effect, story and origin ("The Tamariz challenge")

### Theory

Chaos theory

Triumph versus Oil and Water

About the color change

Color Change Fan

Ending to Oil and Water

Ending clean

Using attitude

Technique

Trick Twin Decks

Extra material

Christian Engblom version

Trick realization

Preparing the deck

Chaotic handling

Fan version

In the hands version

Thomas subtlety

Preparing the end

### MY THOUGHTS:

Dani was set a challenge by Juan Tamariz to come up with an Open Triumph routine using a borrowed deck and no gaffs. There have been versions on the market using gaff decks so this makes for a nice change, especially because this can be done using any deck, however it will take practice but once you have mastered this you are going to have an incredible effect.

The DVD is filled with gems of information and Danny goes in to detail on the history and make-up of this effect. He talks about the difference between Oil & Water and Triumph. You not only learn the techniques but the psychology of the effect which makes it work. The Chaos Theory is very important in Spanish style card magic and in particular Danny's work. It is very important in this routine and used throughout.

You really need to sit down with a deck of cards in hand and go through this with Danny as he explains. You will learn a version when you are seated and one when standing using a fan of cards. Personally I prefer his current method of not using a fan but just showing them the cards in a 'chaos' type method.

I like Danny's term when using cards that they 'dance from hand-to-hand' and this is a great example of that idea put in to practice. If you treat the cards in this manner then you'll get the right feel for this. What makes Danny such a great teacher is that he explains not just the mechanical technique but also, and just as importantly the psychology of the techniques at a certain point. It is this type of understanding that makes this a knock out version. You will also learn how to end with a clean deck so you start clean and end clean. This is as close to actually performing a real 'triumph' as you can get.

His thinking behind the working on this is perfect. He creates the perfect illusion of cards looking mixed up and the 'care' free manner to which he performs enhances this. With this type of magic the performance is just as important as the technical skill.

This is not for the novice but for those who have basic card skills. With practice you will be able to do this anytime with a borrowed deck. Every aspect of the routine is well thought out and the time spent working on it will be worth it. For the card worker this is a must purchase.

PRICE: \$19.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

# Mentalist Symbol 24 Pack by Anton James



## DESCRIPTION

MSP is a new tool for the world of mentalism! Crafted to make it easy for you to perform a plethora of powerful mental effects. This special pack handles like a deck of cards and features custom artwork specifically created for mentalism.

Straight Forward mind reading.

drawing duplications.

impossible predictions.

Memorization routines, Readings and More.

KILLER applications for stand up and close up.

26 symbol cards.

26 additional cards and gaffs for even more effects.

PRINTED ON A SPECIAL synthetic polymer to last several times longer than a regular deck.

MY THOUGHTS:

You receive a stack of very well made cards with pictures of objects on them plus A LOT of material on what to do with them for both magicians and mentalists. There are 26 symbol cards which includes pictures of a skull, snake, umbrella, elephant, keys, etc. Quite the variety of symbols all of which can be interpreted in any way you like. The cards themselves seem to be printed on a durable plastic-card stock that will last although I suggest getting a nice wallet to keep them in as they will wear over time. These cards offer quite a wide range of effects from simple predictions to readings and even pre-show work. The possibilities using these are endless and limited by your imagination. You get access to a download which includes video and PDFs and I suggest taking half a day off to go through it all because you are provided with a lot of material to get you started and hopefully spark some ideas. You

certainly can't complain about the lack of instructions and routines. A lot of thought has gone in to what can be done using these picture cards as well as including extra cards to enable other routines. This is both a 'trick' and a tool for magicians and mentalists. The symbols all look like they have been hand drawn and are nice and bold looking.

Over the years I've been using two different picture decks, one by Charles Garner and the other by Anthony Watson and so I like this idea a lot.

Some of the things you can do with the MSP deck include using it as a stacked deck. It is designed to offer a very easy way to use a stack and remember the order. Somebody can take any card and you instantly know what they have taken by using the 'stack' principle. This now enables you to reveal what they are thinking in any number of ways from a drawing duplication to writing something down on the back of a business card. One good thing about any type of picture card deck is that you can use them for close-up or stage and Anton certainly shares a lot of various routines. Also included is a key card just in case you can't remember your stack.

Extra cards are provided for different routines. You could show a blank deck and then have the images appear, you can do a color change from a b/w fire picture to a colored picture. You get an ink-dot card for a stage version of a trick using these cards and two spectators, you get blurry cards, etc. They have really given this a lot of thought and provided the performer with a lot of material.

Some of the additional cards included offer some of the strongest routines. You can pretty much do any card technique such as color change with some of the extra cards. There is a lot included with the deck so you can pick and choose how to best use it. You can even use these to force images on people and give simple readings about their personality - so many uses.

As somebody who uses picture or symbol cards I can tell you they have a lot of uses both for walk-about and close-up. You'll find your own pet effects you will like to perform but they really are great and handy to have for both the magicianmagician and mentalist. This can be used by a novice as well as professional performer.

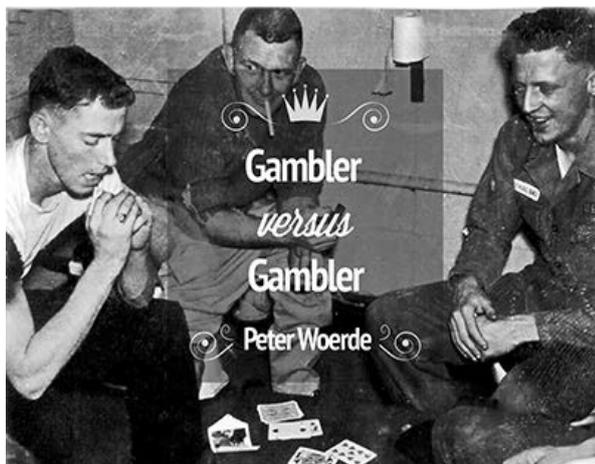
PRICE: \$29.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

# 25

## Gambler VS Gambler by Peter Woerde and Vanishing Inc - DVD



### DESCRIPTION

With this routine, you are the master of the card table. You can cut to four-of-a-kind, change the hand, and then transform it into a Royal Flush in Spades.

This elegant routine has a beginning, middle, and fantastic ending, and within three minutes, you prove to your audience that you can do anything with a pack of cards. Few routines have the potency and impact of "Gambler vs. Gambler," and this special package comes complete with everything you need to perform, as well as an in-depth explanation video starring Joshua Jay.

"This is such an elegant, streamlined method. It's exactly what a gambling routine for laymen should look like: simple, amazing, and short."

-Joshua Jay

Includes DVD and specially printed Bicycle playing cards (add them to any color Bicycle deck).

### MY THOUGHTS:

You receive some playing cards and an instructional DVD with the routine taught by Joshua Jay. This is a quick three phase routine where you are able to cut

to three kings and what looks like a mistake because the fourth card you cut to is an ace. Instantly all cards become aces then with a wave they all become a royal flush.

You can do this with any deck of cards as the cards supplied are in bicycle but the color of the backs don't come in to play. This is a very efficient routine because you can do several things with the cards supplied. Joshua shows two ways to cut to the four cards, one requires no set up while the other will require a little bit of time but once you have done this you can re-use them over and over for this routine.

When performing this the deck needs to be set for the routine. I would suggest for the cleanest version do the preparation needed as it eliminates a sleight and looks much cleaner. The two sleights you'll need include a half-pass and Ascanio Spread - both are taught in detail if you don't already know them.

What makes this routine good is that it has a gambling theme, which I think will appeal to many and as far as an audience goes it is direct, easy to follow and quick. You cut the cards, they change to aces and finally a Royal Flush.

Note that the cards can't be examined at the end but I don't think that is an issue. The plot is interesting from the point of view of gambling and the magic is very strong.

Direct, hard hitting card routine that is great for the sit-down close-up magician. You could possibly do this walk-about but you'd need a little audience management.

PRICE: \$20.00

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



# 26 NANOAGICS by Roman Garcia



The DVD contains 11 effects in Spanish with English subtitles:

## - The Spitted card

In this effect, the magician breaks a bit of a selected card and spits towards the jokers who have been examined and are being held by a spectator, appearing between the two jokers magically is a piece of the chosen card. Finally, the magician again spits the bit and reconstructs the card in a very visual way.

## - The enigma of the chicken and the egg

A signed card on the face by a spectator happens to be the same as the card that the magician had previously saved in his pocket with the signing of another spectator in the back.

## - The Samuelson principle

A new version of the coin in the bottle in which a coin goes in and out of the bottle in a very clear and visual way. At the end of the game, the magician explains that the bottle turns on itself and for that reason the currency may come and go. To prove this statement, the magician shows that the sticker on the bottle is finally inside the bottle, which is delivered to spectators for examination.

## - The Alchemist's dream

A wild coin extremely clean. Four copper coins turn into gold coins to finally be converted back into four simple copper coins...

## - The test of the living and the dead

One dead, four live. No one knows who is dead. This test reveals who is living and who is dead and the number of years that have elapsed since his death...

## - The deck in the balloon

A new version of Airtight by Jay Sankey that will captivate you with its simplicity and visibility.

## - Index

Imagine a joker signed with all the numbers and suits drawn on the back with a pen. In this incredible effect, the magician moves the number and suit of the selected card and gives the spectator the joker to check that this is an actual and real drawing.

## - Sun & Moon

A version of silver-copper coins travel, change places in the hands of the magician and the spectator and is resized into a dwarf currency and jumbo coin.

## - The wall of glass

Four signed letters pass through a transparent scarf and are reunited under the hand of a spectator.

## - A game for cardsharps

After mixing the face up and face down cards, made to appear are three aces. Finally, all the cards are arranged below the fourth ace only now they are in order from Ace to King.

## - Traveling holes

A card is selected and signed. A drill hole in each corner of the card is made. Finally, the magician moves his finger over the holes to bring them together in one corner.

## MY THOUGHTS:

Run, don't walk to buy this DVD!! I sat through the entire performance on here featuring 11 routines with my jaw dropping on the ground. Roman Garcia is a name I'm not familiar with but he's gone to the top of my list of favorite performers for close-up magic. The DVD is 152 minutes in length and is subtitled in English with Spanish being the spoken language.

The effects themselves are all startling and original with twists to each one that takes them to a different level. There is something in here for everybody and they are all designed for the close-up worker. Some are more suited to a sit down performance but most are perfect for walk-about. I have chosen just a few of my favorites to talk about for this review: -

**THE SPITTED CARD:-** This is such a visual card routine and certainly very different in plot than anything I've seen before. There is a little preparation needed but

nothing too difficult. What I like about this is just when you think the trick is over there is a real kicker where a signed card restores itself. This routine requires a little skill but nothing most average performers couldn't handle. This particular effect is best suited for a more formal close-up show rather than walk-about however it could easily be your go to routine when asked to do a trick any time when you are out and about.

**THE ENIGMA OF THE CHICKEN AND THE EGG:** The premise here is perfect for a card routine because the spectator is asked to draw an egg on one card and another person draws a chicken on the face of another. The method here is so damn clever that it completely fooled me. Let's just say you need a Michael Ammar Toppit but not used as a Toppit. This is a VERY easy trick to do and is one I'm adding to my act immediately. The fact that you use two spectators who each do a drawing on 'two cards' really adds the impact for the finale. A wonderful card routine that appeals to me on many levels.

**THE SAMUELSON PRINCIPLE:** A coin in bottle with a real twist. Two variations are taught, one with a regular folding coin and the other with a real coin inside the bottle. If I were doing a TV guest appearance or show then I'd definitely get the real coin in the bottle made up. It is the most impossible version of all! You have the added bonus of the label actually ending up inside the bottle. Roman has some great ideas that help sell this effect and once set up this is an easy version to do. In this version the coin ends up inside the bottle and pops out twice then the kicker of the label ending up inside out in the bottle. Very clever method and an easy to do coin in bottle.

**THE ALCHEMIST'S DREAM** - In this routine four old copper coins turn in to gold coins. You do need a gimmick coin as used in Hopping Half and the rest of the coins need to match. You also need an un-gimmicked cup. This routine needs a table. The coin moves themselves are relatively easy but like all good magic will take a little work. This routine has a nice premise as you turn copper in to gold.

**THE TEST OF THE LIVING AND DEAD** - Roman has a twist on all his magic and this is another great example. Using the ashes of another piece of paper Roman reveals the number of years a person has been dead. Not only can you locate the dead persons card but the kicker is the ashes reveal the number on the back of that card. This is VERY strong and this system has the advantage that it allows you to use 5 ordinary blank cards and the spectator can choose any one so there is nothing gimmicked on the cards. The second effect with the number is the icing on the cake and something I have not seen before in this type of routine.

**THE DECK IN THE BALLOON** - This is a great adaption of

cell phone in balloon originated by Luis Piedrahita and Kiko Pastur prior to Daniel Garcia's release. This has the kicker with a deck of cards going inside the balloon and one card visibly being plucked out of the inside of the deck which ends up being the signed card. This is a routine that is great for any working condition and a great variation on this premise. It is very different from the Kevin James version which uses special cards. All you need for this is a clear balloon and a deck of cards. The method again is super clever and uses another principle that the cell phone idea doesn't do. This is actually far superior than the original phone in balloon because of the kicker of the signed card visually being pulled from the inside of the balloon. Roman will also teach a different version using a slightly different method for getting the cards in the balloon.

**INDEX** - this is another clever idea that is very different. A little preparation is needed but certainly nothing that is difficult to make this gimmick. This is almost self-working as far as the gimmick goes with a little work here and there. A very well thought out and different card plot again. If you like the idea of printing moving on a card and then being handed out this is a great version.

**TRAVELLING HOLES** - There have been a lot of versions on the market of holes punched in to a playing card and moved around but I don't think anything comes as close as to the impossibility as this one. This version is Roman's signature routine and the method is incredibly clever. This needs a bit of work in preparing but it is well worth it. The routine has been so well constructed and thought out that it's impossible to try and figure out while watching. With all of the magic Roman performs he structures any moves so that the dirty work is not on the hands while it is happening.

#### FINAL THOUGHTS:

The material in here is amazing and I have become a huge fan of Roman Garcia. You could really use any of these routines as a finish to your close-up set and if you learn them all then you'll have a very killer set.

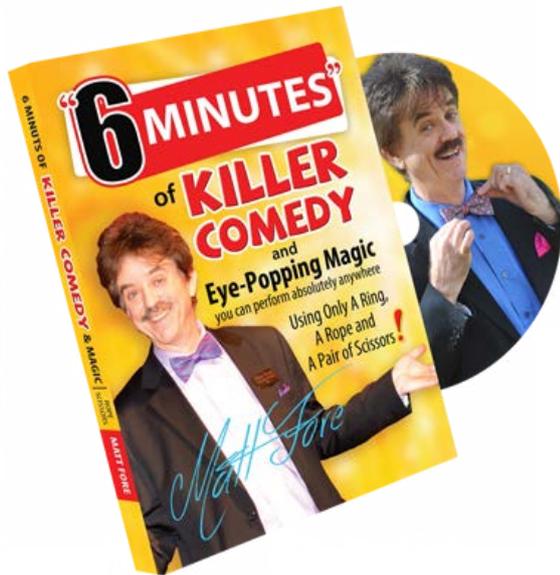
PRICE: \$34.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)



# 27 6 Minutes by Matt Fore



however it is going to serve you well if you want a solid six minute routine with very little props for customers who pay for you to entertain them. The key word here is entertain as this routine combines many standard moves but Matt has put them together in an entertaining routine. This would make a good opener as it has a lot of magic and some comedy by-play with a spectator near the end. The comedy lines are all stock material but they work with this audience and I urge anybody to put their own personality in to it to make it your own.

The nice thing about something like this is that it can be used under any condition. It would make a great routine for a street performer, a trade-show performer, cruise ship magician or close-up act. This is a versatile routine for any working condition. If you are fairly new to magic and looking for something that you can perform in every show I highly recommend this. It is solid material featuring a variety of effects such as cut and restored rope, rope through neck, ends and middle change places, ring on string, etc.

Matt does a great job in teaching every aspect of this routine and makes it easy to learn. If you already have a solid rope routine then you won't find anything new here, however you will see how to structure a series of effects in to a routine.

PRICE: \$24.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

## DESCRIPTION

Oh sure, anybody can kill time on stage. The question is, "Can you absolutely deliver solid Magic and Comedy Entertainment to your paying audience?" Can you provide an act that is Engaging, Polished, Hilarious and filled with Feats of the Impossible? Does your act leave the audience laughing and does it always get you that wonderful round of applause?

That's what 6 Minutes is all about. It's 6 Minutes of solid Killer Magic and Comedy using nothing but a rope, a ring and a pair of scissors. And it can be performed for one person at a table or a thousand people in a theater. It's proven and time tested for over thirty years.

But best of all, 6 Minutes can be perfected by magicians at any skill level. This is 6 Minutes you will be repeating for a lifetime.

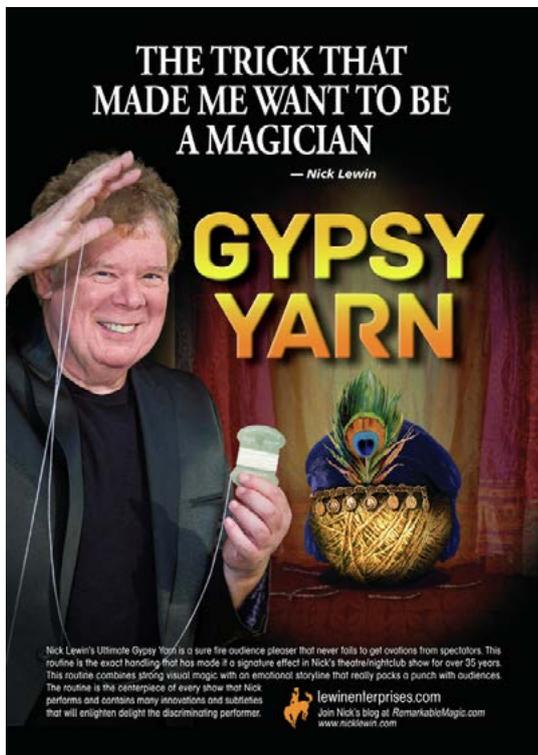
## MY THOUGHTS:

This is a six minute routine packed with solid magic using a ring, rope and a pair of scissors. This is definitely what I would call a workers routine and I'm sure Matt has been performing this for 30 years. This DVD has a performance of Matt in front of a morning medical crowd for a conference and by the end of the six minutes he has them laughing and enjoying themselves. This is a series of standard effects blended in to a six minute routine.

This routine isn't going to win you magic competitions



# 28 Gypsy Yarn by Nick Lewin



This is NOT the standard handling of the Hindu Thread as detailed and repackaged by so many other performers. It has been re-thought and re-designed to maximize the impact while ensuring the effect is completely foolproof and visually effective in keeping the audience's attention where it belongs—on the thread. The routine is the centerpiece of every show that Nick performs and contains many innovations and subtleties that will delight the discriminating performer.

Are you looking for a powerful feature trick to add to your show that fits flat in your top pocket? Then look no further. Nick Lewin's Ultimate Gypsy Yarn is a sure fire audience pleaser that never fails to get ovations from spectators. This 100% practical routine is the exact handling that has made it a signature effect in Nick's theatre/nightclub show for over 35 years. This routine combines strong visual magic with an emotional storyline that really packs a punch with real life audiences.

This deluxe professional routine comes with everything you need to perform the effect. Two specially made gimmicks, a CD with custom royalty free music tracks, thread, all the tools needed to prepare/perform the trick, a full script and the DVD that allows you to master every aspect of the routine and add it to your show.

The DVD supplied with this package will allow you to add a masterpiece to your act without the 30 plus years of learning curve it took Nick to perfect it. The video footage supplied with this package contains detailed instructions for both preparing and performing the ultimate version of this classic effect. Every detail and nuance of the routine is covered in this DVD and it is a virtual master class on performing this classic effect for an audience ranging from 5 to 500 people.

\$149.00 U.S. Dollars

Shipping & Handling Included  
Domestic and International

Nick Lewin's Ultimate Gypsy Yarn Review  
Reviewed by Mick Peck

The gypsy thread is a classic of magic, for many reasons. It's visual, it's easy to understand, it can be performed closeup, stage or in parlour situations for just about any kind of audience, and it can very easily be used as an effective change of pace or 'personality piece' in a magic show.

Nick Lewin has been performing his version of the Gypsy Thread for more than three decades. He calls his version Gypsy Yarn - yarn being a double-meaning as he uses yarn for the trick (which shows up on stage very nicely), and presents the effect with a story, or 'yarn'.

Included are three spools of yarn, a ready-made gimmick plus a spare, a carrying case to keep the setup safe, DVD performance and instructions, a CD with royalty free music tracks, printed script and several other miscellaneous items used to quickly set the effect up.

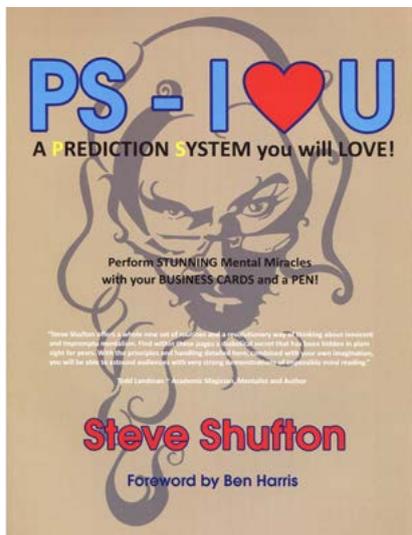
As with many routines of this nature, what you are investing in is Nick's experience with the trick. He gives you a masterclass on how to set the effect up, where to keep it so it remains safe until you perform it, and the 'real secrets' - the staging and presentation. Nick uses a simple but effective story which can be easily customised to suit your own needs, or of course you may wish to simply take advantage of Nick's advice on the method and the staging and throw your own 'yarn' into the mix.

Nick also speaks about the display favoured by some performers - draping the broken pieces of thread over the performer's arms. He makes a very valid point about why he doesn't bother doing this, and I found it hard to disagree with his logic.

To sum up, this is a world-class piece of magic that can be kept in your top pocket. It can be performed in just about any kind of show, for any kind of audience. What is there not to love? Highest recommendation.

# 29

## P.S. I Love You by Steve Shufton - Trick



### DESCRIPTION

Impossible magic with your business card. Very strong, and your card is left in the hands of a completely bewildered and grateful spectator. What could be better as an opener, introduction or any random demonstration of your incredible clairvoyant, psychic powers? With no other explanation available, they must begin to believe...!

The participant counts off seven business cards. A prediction is written on the first card and put on the table or in the individual's pocket. It will NEVER be touched again by the performer! The remaining cards are numbered one through six, under the strict observation of the participant. The cards are mixed and the individual selects any one of them. Even so, she turns over the tabled prediction, and it matches her selection!

PS.- I Love You, in its most basic form, is remarkably simple to perform!

No sleight of hand!  
No memory work!  
No forcing of cards!  
No equivocation!  
No stooges!

Just you, your seven business cards and any pen! THAT'S ALL!

But you can take it MUCH further...

Do it again for the same participant, with an even stronger climax! Have the cards spread out on the table, and invite the individual to mix them herself! She turns over both the prediction, and her selection - they match - 100% of the time!

Prove your mental capabilities anytime, anywhere and with anyone. The possibilities are only limited by your creativity!

Imagine setting your prediction on the table before asking a spectator to name any colors, names, dates, ESP symbols-- whatever you want! The cards are mixed, she helps mix them! She spreads the cards about on the table herself, and selects any one of them (she can change her mind as often as she would like). She turns over the prediction and her choice- of course they match! She scrutinized the making of the cards, she counted them, she mixed them, she spread them, and she did the selections and reveal, with no interference from you at all (except your charm), and of course- the prediction matches every time!

Would it be possible to ask a stranger to name some friends or family members - after your prediction is already in their possession, and then have them choose one of them randomly - and your prediction will still match? YES! Any words or bits of information you can garner at all. You will ALWAYS accurately predict the one out of 5, 6 - even 12, each and every time. You must really be clairvoyant! (Nah... it's a trick!)

What about other magical applications? There are many, including highly visual feats of impossibility! Prepare yourself for a night of walk around, with instant reset capability! Simple, straightforward, powerful, entertaining and repeatable! Who could ask for anything more?!

A professional system you will use over and over, leaving your business card in the hand of an excited spectator with an 100%, sure fire accurate prediction! Put away your gimmicks, and make room for PS - I Love You. Never leave home without it!

### MY THOUGHTS:

The first thing I noticed was the foreword by Ben Harris. I've been a huge fan of Ben's material since I started in magic and he was producing incredible effects that I still perform to this day. If Ben puts his name to something then you know it's got to be good. For me this was a great start and it just got better as I got in to the manuscript.

Steve Shufton is also very well respected in the mentalism and magic world with effects such as Emergency

Card and Miracle Premonition. The first thing I'll say is that I was excited to put this in to my repertoire as soon as I finished reading the first part. You really need to have some business cards in hand when reading it because you'll realise how clever and easy this is.

The main effect is PS- ILOVEYOU and from there Steve shares some variations as well as some new ideas that will make you want to start working on your own ideas. What makes this so strong is that it is clear, precise, and easy to follow for a spectator but the strongest aspect is that it can be immediately repeated. The strength of this actually lies in the fact you can do it again because it will really throw people off. For those who do walk-about then there is an instant re-set explained making this practical for any working close-up type condition.

The method is fairly simple in execution and the only thing you will need is a stack of business cards and a pen. That's it! I think it's the simplicity that makes this so strong. Anybody can perform this from a novice to a seasoned pro. The handling is easy and not technical at all.

At its basic form the effect is you take a business card and write something on the back. This is placed on the table face down. You show six cards and write numbers on them. The spectator sees everything you do. You then have them freely (yes FREELY) take any of the six cards and the number they choose matches your prediction. The kicker here is that you perform it again with a different number. This manuscript not only makes learning and understanding this amazing effect easy, it also looks at some incredible ideas using the method to take it to another level.

With the advanced method Steve shares ideas on what types of business cards work best and where to get them. This is actually important for this advanced working. What I like about these versions of the basic effect is they can be personalized. If you are doing a gig where you overhear something personal such as a birthday or a date or celebration you can use this to your advantage and create some incredible moments people won't forget. What this new idea enables you to do with your business card is get rid of a Swami-gimmick for the routines he describes. It really opens up a tool which many will have fun with. If you are familiar with The Invisible Coin effect where you place several invisible coins on a table and have a spectator choose one. The one they choose is on the back of your business card. In most cases the method uses equivoque however using Steve's method you can do away with any type of force and let the spectator have a free choice.

I remember reading an effect by Ben Harris years ago that used a similar principle but not on a business card. It has always stayed with me and so reading what Steve

has offered has really triggered my imagination and the creative juices have started flowing.

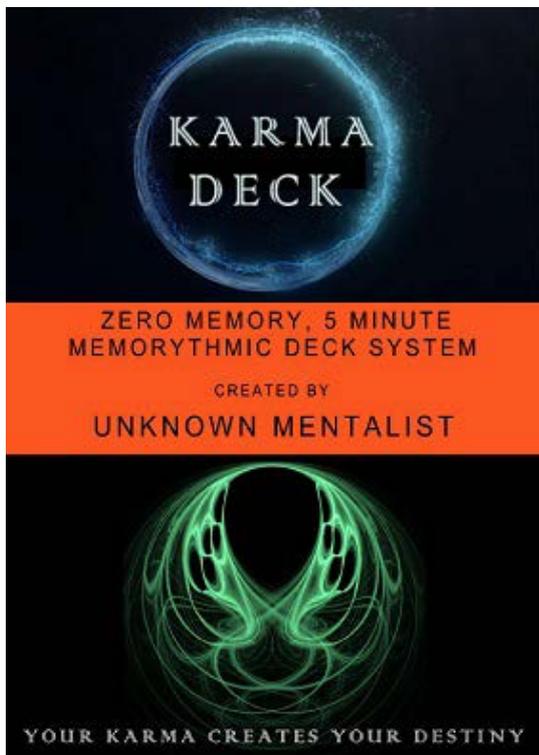
Not only is this a strong effect but Steve has taken it further by putting the ball in the performers court by offering some bonus ideas that will really spark the imagination. I love this type of thinking both with the method and trying to push us as performers. This is very highly recommended for the novice and the professional.

PRICE: \$19.95

AVAILABLE: All magic shops

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

# 30 Karma Deck by Mentalist Unknown



Karma Deck is now expanded to six unique variations and included is a novel method of using CHaSeD in a random suit pattern. Deckcelence is available in combination with Karma Deck for half price. Amazers with Karma Deck is also available in combination with Karma Deck for half price. Rasik Deck is also available in combination with Karma Deck for a special price.

With an introduction by Richard Osterlind:

The new "KARMA DECK" is something I find very intriguing! Without having to memorize a single thing, the author has come up with a clever idea that will allow you to know the position in the deck of any card named or to know the name of a card at any position in the deck! As you read on you will see there is a stack, but there is absolutely zero memory involved in working it!

Karma Deck is a zero memory, 5 minute memorythmic deck system. This is based on a very clever and innovative principle which is not known to have been used before. This is the optimal combination of a stacked deck, a memorized deck and an algorithmic deck. With minimal effort, even a beginner can master this in no time at all. Almost all the effects existing for a stacked, memorized or algorithmic decks can be performed with this, and far more easily.

Highlights:

Karma Deck is a game changer. 100% intuitive with zero memory work.

If a 12 year old can learn Karma Deck in just 6 minutes, you can definitely learn in 5.

Karma Deck can be used as a stacked deck, memorized deck or an algorithmic deck.

Karma Deck is based on a very innovative and clever principle (probably the world's first)

Given a position you can know the card. Given a card you can know its position.

Given a card you can know what card is before it as well as after it. Also, how many cards are above it and below it in the deck.

With Karma Deck, if you cut the deck you can know how many cards are in each pile. And also what cards are in each pile.

If you distribute Karma Deck to 52 people you can know who has what card for everybody.

Karma Deck works with any suit order of your choice like CHaSeD, SHoCkeD, DuChES etc etc.

Karma Deck system allows you to do amazing routines even without a deck of cards.

Almost all existing routines of any stacked or memorized or algorithmic decks can be done with Karma Deck. And much more easily.

Download a free extract.

1st edition 2015, 4th edition 41 pages.

word count: 6484 which is equivalent to 25 standard pages of text

MY THOUGHTS:

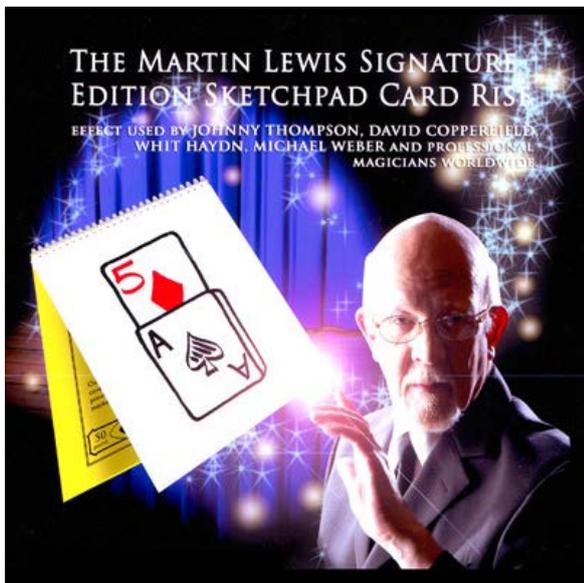
I think this is one of the very best methods for memorising the order of a deck of cards without any memory work. For those who know the power of using a stacked deck then this will make life so much easier. If you can read the time on your watch then you can tell where cards are within a stacked deck - it's THAT easy.

You are supplied with the PDF and full explanations and diagrams to show how this system works. While there is no memory work it will require some practice to fully understand and be able to instantly know where the cards are, however I believe this is well within the reach of most people. It took me less than 5 minutes to understand the system and know where the cards are. This has other uses from stacked deck, memorized deck and algorithmic deck so you have lots of ways and effects you can do using this system.

For \$12.00 this is a great purchase -

AVAILABLE FROM: <http://www.lybrary.com/karma-deck-p-703810.html>

# 31 Signature Edition Sketchpad Card Rise by Martin Lewis



## DESCRIPTION

The effect used by JOHNNY THOMPSON, DAVID COPPERFIELD, WHIT HAYDN, MICHAEL WEBER and many professional magicians worldwide.

Presenting Martin's classic effect in which a card rises from a drawing and is then handed out as a souvenir. This brand new signature version is designed and made by Martin's Magikraft Studios. It's better, faster, and far more durable than any other version ever. It includes DVD instruction on care, handling, and performance. Insights gained by 30 years of performing experience.

### Contents:

It features a hard wearing laminated cover and an extra heavyweight backboard. The oversize spiral makes the action fast and easy and the new plastic gimmick will never warp. Plus lots more improvements that come from those many years of real world performance.

### MY THOUGHTS:

This is, without a doubt, one of the best platform or stage routines ever utilizing playing cards. It became popular after David Copperfield performed it on one of his TV specials and must now be a regular in many working performer's acts.

Over the years I have used it both on land and on cruise ships and it always gets an incredible reaction.

There are some new additions to this version which make this a real winner in my book. The first thing I noticed was the material used to make the sketch pad. It is much more durable and the cover itself seems to be made from thicker material. Also this version has a blue cover unlike earlier versions which were yellow.

In this version the two refills you are supplied with (the 5D and the 7H) have a pre-printed line so you no longer need to use a pencil or template.

You are also supplied with a DVD which talks about the older version, and while the handling is the same this version has some new additions.

A little note that is slightly different is that the back of the sketchpad also has two of the lower corners but which enables easier handling than the original.

Overall the latest editions to this make it much easier to re-set and perform. Anything that saves time is always a bonus when it comes to re-set.

I love the way everything is included from a DVD to the props and even the perfect pen to write with. You could literally watch the DVD and then perform it, although I wouldn't recommend it. This is such a fun piece that with the right presentation you can create something very special. You are also supplied with more than enough copies but I would recommend ordering extra paper if you find yourself doing a lot of shows.

There is a reason this routine is so popular for the working magician. No matter what level of performer you are you will be able to work this routine. Yes, you have to force a card but you could use any method you like to do this. You don't have to be an expert to get great reactions with this or be a comedian. You can play this straight or with a touch of comedy. The best part is the fact you can leave the spectator with a signed picture that just moved. It's something they will treasure and keep forever.

There is no trick I know that packs small and plays as large as Sketch Pad Card Rise!

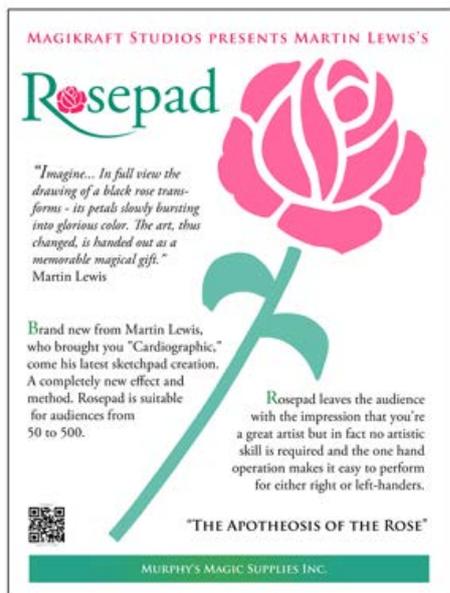
**VERY HIGHLY RECOMMENDED** for every person who performs on a platform or stage setting.

**COST:** \$195.00

**AVAILABLE:** Any magic dealer World Wide

**WHOLESALE:** [www.murphysmagic.com](http://www.murphysmagic.com)

# 32 ROSE-PAD by Martin Lewis



easy with a lovely plot the audience can follow. Sometimes it is nice to add something in to an act that touches people and connects with them, this has potential to do just that. It's not a comedic piece but rather one that is sentimental and has some meaning. It can be hard to find this type of magic and is a great addition to any type of act from silent to a talking act. With the right conditions this is such a beautiful piece of visual magic.

Martin is able to combine humor and pathos to present an amazing piece of magic which you will see in the performance.

Like the Sketch Pad this is built to last. The cover is nice and thick so will stand up to travel and again I suggest getting extra pieces of paper that you give away.

The visual effect of the black ink changing slowly in to red in the rose is amazing and almost looks like a computer graphic. The method and design is clever and can all be done with one hand.

This is perfect for any level or performer from beginner to a seasoned pro and is one the audience will remember.

VERY HIGHLY RECOMMENDED..

COST: \$195.00

AVAILABLE: Any magic dealer World Wide

WHOLESALE: [www.murphysmagic.com](http://www.murphysmagic.com)

The Rose Pad (complete kit) by Martin Lewis - Trick

## DESCRIPTION

Imagine... In full view the drawing of a black rose transforms - its petals slowly bursting into glorious color. The art, thus changed, is handed out as a memorable magical gift.

Brand new from Martin Lewis, inventor of "Cardiographic," come his latest sketchpad creation. A completely new effect and method. Rosepad is suitable for audiences from fifty to five hundred.

Rosepad leaves the audience with the impression that you're a great artist but in fact no artistic skill is required and the one hand operation makes it easy to perform for either right or left-handers.

Be the first to put this masterpiece in your own show.

Kit includes enough for 11 performances.

## MY THOUGHT:

If you love CardioGraphic then you will love this. It comes complete with the pad, extra pieces you can hand out as well as a great DVD with live performances and clear instructions.

This is such a different routine and the handling is very



# APP REVIEWS

REVIEWED BY CARL ANDREWS

## “MagiDate” — By Sean Goodman



Price: \$6.99 USD

Compatibility: Requires iOS 8.0 or later. Compatible with iPhone, iPad and iPod Touch. This app is optimized for iPhone 5, iPhone 6 and iPhone 6 Plus. The developer asks that you Please do not download if you have an iPhone 5S.

Developer Description:

Just imagine handing your phone to a spectator. They open your calendar to find each date has a playing card on it. They look up their birthday and the card matches your prediction which was made earlier.

This is the classic card at birthday plot, which is usually performed with a conventional diary and a deck of cards. Sometimes the diary cannot be examined for fear of exposing the method. Sometimes the method involves complicated mathematics. Sometimes the prediction card cannot be handed out either. With MagiDate, none of these apply.

The Effect:

The spectator selects a playing card and chooses any date or their birthdate, for example. The magician gives their iPhone to the spectator who opens the iPhone calendar App and finds the selected card listed is on their selected date. Very nice effect!

MagiDate uses the built-in iPhone calendar App. It will make a separate calendar which can show alongside

your regular calendar. It is not a fake calendar but your actual iPhone calendar. This App can be used with or without a deck of cards so its always ready to perform. It can be repeated, making it ideal for walk around gigs.

My Thoughts:

What I really like about this App is that it looks so innocent because it actually is in fact your real iPhone calendar. There is nothing for the

spectator to find, clean simple and devious. There is apparently a bug at the moment when using an iPhone 5S but works with all other devices. That said it does work on my iPhone 5S so the issue may be spotty. The one time set-up is simple and using the App could not be easier.

The diary effect has long been a favorite of mine and now I can carry it with me in my pocket. Highly Recommended! -

---

Carl Andrews has been performing professionally for over 35 years. He is also an iPhone developer of some very popular Apps including No Freakin' Way, Magic Square Cheat and the best-selling Show Cues (sound control system) Check out Show Cues:  
<https://itunes.apple.com/us/app/show-cues/id525349932?mt=8>



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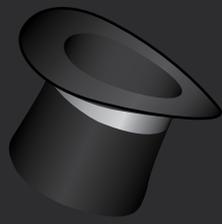
— Bruce Kalver

*Developed by Carl Andrews / Concept by Shawn Popp*

*For more information visit:*

**www.mojosoftwareonline.com**

**iPhone and iPad versions available in the App store.**



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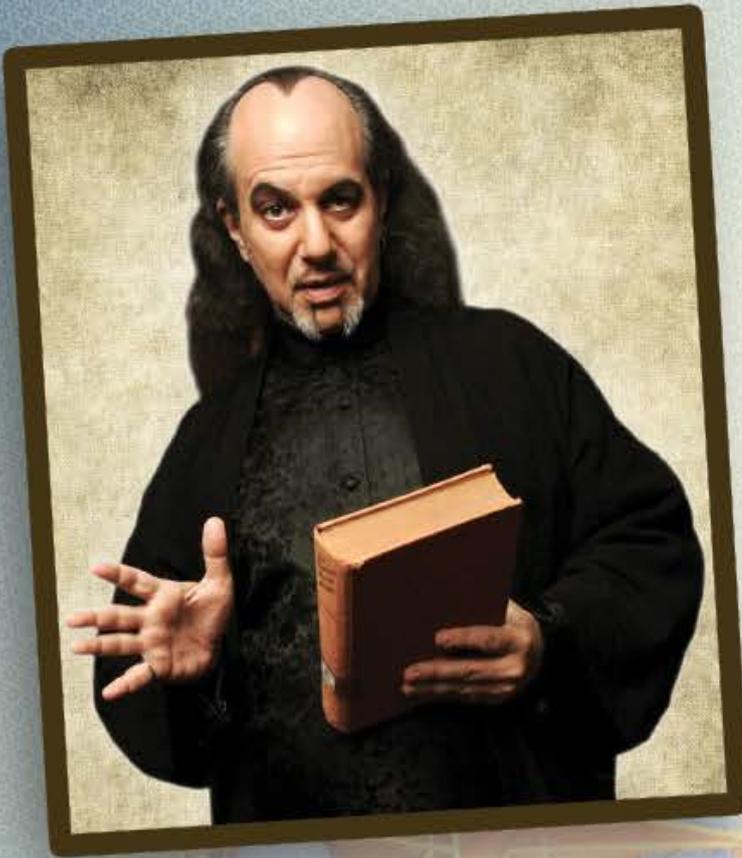
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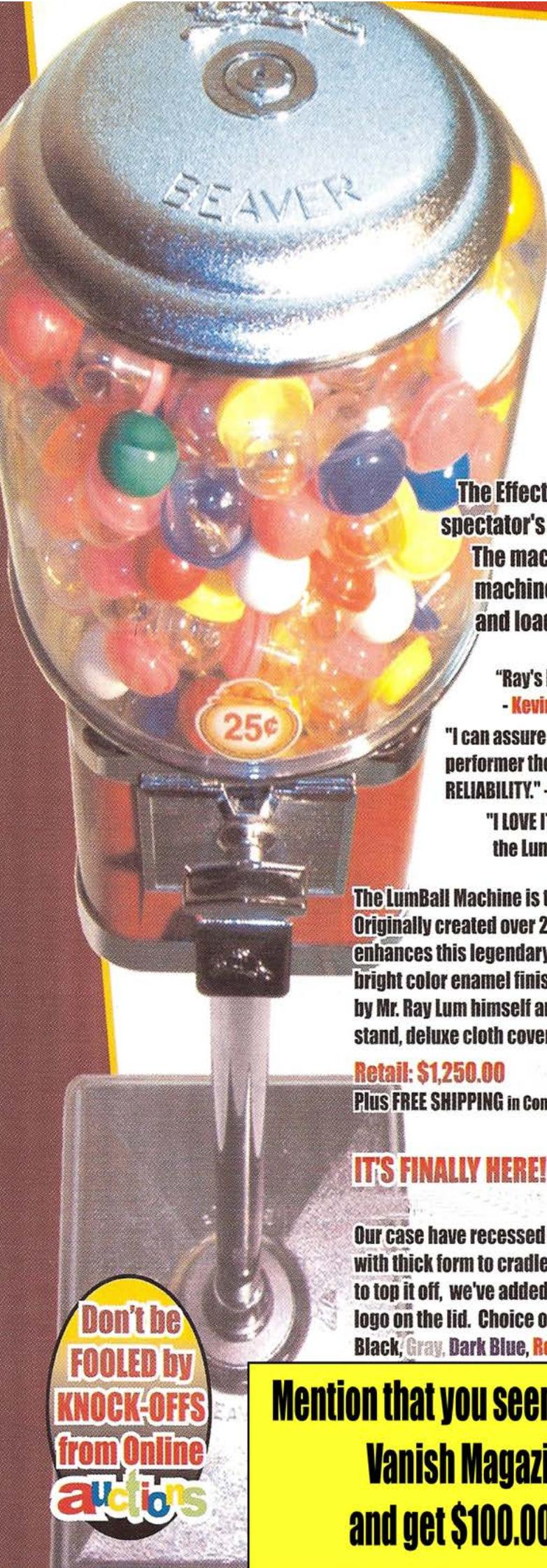
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